þĭŧƨШƑĎǅ ƕǁƑƨþ

þƬƒуĎǅǁǁƐ Ďǅƻǁǁ Ĭȝ ǈŧďƑǀĎǋǌ þĭȝƐþШǁƐ Ďǅȝ þǋǗŧ

Graphic Art's Development and its Place in Contemporary Art

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čċČĐ - čċČď

تطور فن الجرافيك ومكانته في الفن المعاصر

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قدمت هذه الرسالة استكمالاً لمتطلبات الحصول على درجة الماجستير في تخصص الفنون التشكيلية في جامعة اليرموك، إربد، الأردن.

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تاريخ تقديم الأطروحة 2014/12/30م

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ēđ	.(čĕĒĔ-čĕĒĕ) Ü(Swingeing London Ēē(f)) ÜǇĂǁǁǆǋ þƧƇƮǁƧ http://www.tate.org.uk/art/artworks/hamilton-swingeing-london-67-f-t01144	ĐĒ

[illegible]	[illegible] (Marter,2011: xiii)	[illegible]
[illegible] (1964) [illegible] http://www.warhol.org/education/resourceslessons/Robert-Rauschenberg/#ixzz3HeemrNTH	[illegible]	[illegible]
[illegible]	[illegible] (1968) [illegible] http://www.sfmoma.org/explore/collection/artwork/4453#ixzz3I3QajR2Y	[illegible]
[illegible]	[illegible] (1980-93) [illegible] (Wye,2004:211)	[illegible]
[illegible]	[illegible] (1970) [illegible] http://www.smith.edu/artmuseum/Collections/Cunningham-Center/Blog-paper-people/The-Great-Wall	[illegible]
[illegible]	[illegible] (1970) [illegible] http://www.smith.edu/artmuseum/Collections/Cunningham-Center/Blog-paper-people/The-Great-Wall	[illegible]
[illegible]	[illegible] http://www.moma.org/collection/object.php?object_id=81527	[illegible]
[illegible]	(Tala,2012:20) [illegible]	[illegible]
[illegible]	(Tala,2012:21) [illegible]	[illegible]
[illegible]	[illegible] (1968) [illegible] http://rhizome.org/editorial/2013/sep/12/sound-here-interview-/barbara-london	[illegible]
[illegible]	[illegible] (1968) [illegible] https://artsy.net/artwork/robert-rauschenberg-solstice	[illegible]

ĕĔ	.(1999-2006) ÜŎʅĂlʊ ƨƓnjȠ ÜǁĂǂTƙĂŃ ǇĂȠ http://website.education.wisc.edu/jhitchcock/installations1.html	đĔ
ĕČ	(Tala,2012:58) .ɣTP!ƒ Ĭ!Ʒ ĭʅƨĂ ƨ5ơ .(čĕĕĒ) Ü"ɣǒ!" ÜƨőƨőǆƒƧ Σő‡!Ǥ	đĕ
ĕČ	(Tala,2012:60) .(ĎČČč) Ü"ĎĂʅŰƒ Ĭ!ǫ ƨơ!ƒ ǇǆƧ" ÜƨőƨőǆƒƧ Σő‡!Ǥ	ĒČ
ĕč	.ɣTP!ƒ Ĭ!Ʒ ƨ5ơ .(ĎČČđ) Ü "ƇŎT ý‡ ŧȠƓơ ƇŎT ý‡" ÜŊőŅ Ŏő! /http://www.libbyhague.com	Ēč
ĕĎ	.(ĎČČđ) Ü"ƇŎT ý‡ ŧȠƓơ ƇŎT ý‡" ŧ!ʅ!ʅ ǇǆƧ ÜŊőŅ Ŏő! /http://www.libbyhague.com	ĒĎ
ĕĎ	.(ĎČčď) Ü"ŧ!ƑƓz!ƒ ŧőĂőơ" ÜŊőŅ Ŏő! /http://canadianart.ca/features/2014/08/11/libby-hague-2	Ēď
ĕď	ƘƓƷƓùʅƙŰƒ ƺƒƨ5!ƓùǥǇőĂù‡ƙ!ƒ Ĭù!ǫ þĂzƙ "ŧőǆőǆơ!ƒ ƘƓƷƓʅƙŰƒ" ŧ!ʅ!ʅ ÜŬƓƙ Ɠőʅ‡!ƒ (Tala,2012:Ďď) .(ĎČČď) Üŧőǆőǆơ!ƒ	ĒĐ
ĕĐ	(Tala,2012:ĔĎ) .(ĎČČĐ) Ü"ŧőǆőǆơ!ƒ ƘƓƷƓʅƙŰƒ" ǇőĂ‡ƙ ÜŬƓƙ Ɠőʅ‡!ƒ	Ēđ
ĕĒ	.(ĎČČď) Ü"ŧ!ƑƓz!ƒ lƨĂƮ" Üƨ5ő!ĂĐ Ǉő!ƨƓǆ http://www.marileneoliver.com/portfolio/portfolio2003/2003family_port1.html	ĒĒ
ĕĒ	.(ĎČČđ) Ü"ɣTǆ!ƒ" Üƨ5ő!ĂĐ Ǉő!ƨƓǆ http://www.marileneoliver.com/portfolio/portfolio2006/2006radiant1.html	Ēē
ĕē	.(ĎČČđ) Ü"ɣTǆ!ƒ" ýőƮƓ5ƙ Üƨ5ő!ĂĐ Ǉő!ƨƓǆ http://www.marileneoliver.com/portfolio/portfolio2006/2006radiant1.html	ĒĔ
ĕĔ	(Tala,2012:ēē) .(ĎČČď) Ü"Ŏǁ!ʅƒƨ" Üƨ5ő!ĂĐ Ǉő!ƨƓǆ	Ēĕ

üNjŬǫ üƬƵǁǫ

ƕƨ ǫƥơǁǫ ƱNjƥ ʅ Ǆ

(Installation) (Sculputre) (Painting)

(Multimedia)

[illegible]:

[illegible]:

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]:

[illegible] (Graphic art):

[illegible] "Graph" [illegible]

[illegible]

(Graphikos)

:(**Modern Art**)

[illegible]

[illegible]

[illegible] :(Contemporary Art) [illegible]

[illegible] (Prabhu,2012)

ǇùƼ ƒĂꞁƧĜdž ǇŏƦ!ƒ ǇŏŏdžĜƶ!ƒ ǇŏǉĜǉƽ!ƒ ǄǊǋ Ĭ Ž ƻ Ƨƶk!ƒ Ŏ5 ƕƨƐƥơǁ ǇƤǰ ǄǄ ơƑƻƗƨĭ ǋ

ƘĜùŏǉǀk!ƒ Ư ùƶƕ Ĭ!ƥ ƚꞁƒƧƥ!ƒ ǉƦǋ ýǘƤ Ǉdž ƻ Ƨƶk!ƒ ǇƗdžŏ Ĝdžƚ .ǇŏƧƬƶ!ƒ ǇƧ!!ƒ Ŏ5 ǁŏ5ƒƧƞ!ƒ

.ǁŏ5ƒƧƞ!ƒ Ǉƽ! ŎƤŏƧĜk!ƒ ýꞁꞁk!ƒ ýǘƤ Ǉdž ĜǋƧŏƸ ǇƵ ĜǋƨŏdžŏĜdžĂ Ƒƛŏƥơ!ƒ

Words Expand Postmodern Prints: Pat :(ĎČČĚ) دراسة باسكوين .Ď
Steir, Jaune Quick-to-See Smith, Lynne Allen, and Lesley Dill.

ĜùdžƘĜƵĂƕƱdž Ŏ5 ƧĂƬ!ƒĂ ƘĜdžƚ!ƒ ǄƒƥƤkꞁƒ Ŏ5 ƚơƕ!ƒ Ĭ!ƥ ƚꞁƒƧƥ!ƒ Ƙ5ƥǋ

ƘƒƧùƙ!ƒĂ ƘĜùƬĜƬƙƤǗƒ ƻ ƙƤdž Ǉdž ǉƥƥƶƙdž ƧƱǉ ƘĜǌƞĂ Ƙƞdžƥ Ŏƙ!ƒĂ ǕƚƛƒƥƠ!ƒ ƥƶƕ

Ŏù5 ƭƥǀƶdž ƭƧǌƱdž ƘĜƵĂƕƱdž!ƒ Ĝǌŏ5 ƘƦƤƙƒ Ŏƙ!ƒĂ ǕƚƱƙƤdž!ƒ ýƑĜꞁĂ!ƒĂ ǇƒƥƕƒĂ ƚŏǉdžƨ!ƒ

جان Ǖ(Pat Steir) Ƨŏƙꞁ بات :ƘĜǉĜǉ5 ƚƶƕƧǄ Ĭ Ž ƚꞁƒƧƥ!ƒ ƘƧƬƙƥƒĂ .ƧƬĜƶdž!ƒ Ǆ!Ĝƶ!ƒ

سميث (Jaune Quick-to-See Smith)، لين ألن (Lynne Allen)Ǖ و ليزلي ديل

ƧĜùƬƙǉǗƒ Ǉdž ǀƨŏƞĂ ǀƧƙ5 ƥƶƕ ǕƘĜǉŏƶƕꞁ!ƒ Ǉdž ƇƒƥƙƕƒǄǌ!ĜdžƵǄ ýŏơƙĂ Ǖ(Lesley Dill)

ƘĜùƽ!ƌdž!ƒ ƔùǉĜƞ Ĭù!ƥ ƚꞁƒƧƥ!ƒ ƘƥdžƙƵƒĂ .ǀƥơƙdž!ƒ ƘĜŏǗĂ!ƒ Ŏ5 ǁŏ5ƒƧƞ!ƒ Ǉƽ! ýƑĜǌ!ƒ

Ŏùꞁŏƒƨ ƨƥùƬdžƚ ǕǄǌǉƒĂùƵǄĂ ƚƶƕƧǕƒ ƘĜǉĜǉƽ!ƒ ƘĜơŏƧƬƙĂ ƘǘƕĜǀdž Ĭ Ž ǕƘĜŏƕƥǕƒĂ

ǕƚùƛƒƥƠ!ƒ ƥùƶƕ ĜùdžƘĜƵĂƕƱdž Ŏ5 ƧĂƬ!ƒ Ă ƘĜdžƚ!ƒ ǄƒƥƤƙꞁƒ ǇƵ ǀƥŏƥƞ!ƒ ƘĜdžĂƶdž!

Ĭ!ƥ ƚꞁƒƧƥ!ƒ ƘƬĂƙĂ .ýĜƞdž!ƒ ƒƦǋ ýĂơ ƘĜƽ!ƌdž!ƒ Ŏ5 ƥĂƞĂdž!ƒ ƒ ǀǉ!ƒ ǇƵ ƯŏĂƶƙƚĂ

ƥĂƥùơ!ƒ ƘƺƙǄ ƥƥ ǕƚƶƕƧǕƒ ƘĜǉĜǉƽ!ƒ ýĜdžƵǄ Ǉdž ƠƯƙŏ Ĝdžƚ ǕƚƛƒƥƠ!ƒ ƥƶƕ Ĝdž ƘĜƵĂƕƱdž ǇǄ

ǕŎǉĜùꞁǉǗƒ ƥĂùƞĂ!ƒ ĬùƵ ƘƱ5ĜơĂ ǕǄǘƵǗƒ ýƑĜꞁĂ ǇŏƕĂ ƚƽƙƤdž!ƒ ƘĜƬƬƤƙ!ƒ Ǉŏƕ

ǄĂùƶ!ƒĂ ƥĜùƬƙƤǗƒĂ ƚƽùꞁƽ!ƒĂ ƔƥǗƒĂ ǇƽƒƑ ơŏƧĜƙ Ǉdž ǀƥƥƶƙdž ƧƱǉ ƘĜǌƞĂ ƚǉdžƯƙdž

.ƚꞁĜŏꞁ!ƒĂ

[illegible]

[illegible] توكاريك (ĎČČČ): **Printmaking:A Contemporary Perspective**

[illegible] Wendy) [illegible] (Tokaryk [illegible]

[illegible]

Ĭ ǆǰƑƙǁǀ üƬƻǁǀ

ƘǏǫƟǁǀ ǋǮǁǀ ƜǐǰƑǊǆ ǍƗƟ ƜƬǊǆǁǀ ƥƬƳ ƤǆǅǍ ǈǰƗǆƑ ǅǏǊǰ ƿǏǫǀƥƜǁǀ ǋǯ ƥǊǰƯƗ

Metal) [illegible] (Wood Cut) [illegible]

[illegible] .(Engraving

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible] (Wood Cut) [illegible]

[illegible]

[illegible]

Lucas) [illegible] (H-Holbien) [illegible] (Albrecht Dürer) [illegible]

[illegible] *(E. S.) [illegible] .(Cranach

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

* E. S. [illegible]



.ƔTP!ƒ ĬǃƵ ƗƵǍǶƱǆ .(čĐěĐ) Ü"ǅǒƕƸǕƒ ƔǂƧǆ" Ɣǵǂ! ǑơǒưǍǩ ǅƪƧ ÜƧƧǍƥ ƘPƧƕǃƈ (č) ýǂT!ƒ



.ƔTP!ƒ ĬǃƵ ƗƵǍǶƱǆ .(čĐĐđ) Ǒ!ƒǍơ Ü"ƨǴTƶ!ƒ ǇǆǷ Ǎƨ" ÜΣ .ĭ (Ď) ýǂT!ƒ

Ü‖ ùŏ5ƒƧŋ!ƒ LJ5 LJŏƧĂ Ʈdž!ƒ DžƒþƤƙʅƒ yǅ DžčĐēČ DžǴƵ ǴŏLjǴdž!D Ŏ5 ƖþŏþŋƖƧƙ5 ƘDþɯ þI!Ă

LJǴLjɜ!ƒĂ Ü(Dž1505 -1480 ƖƧƙ5 Ŏ5 ƱTLj ýĂnjŋdž ŎLjǴdž!D ƧǴɜơ) LCZ ƦǴƙʅŰƒ DžnjLjdž ƨŏdžƙ LJŏƦ!ƒĂ

Ŏù5 ƧĂŋLjĂùT Džþùþ þùþĂ (ččČ:ĎČČđÜþƶʅD) .(Martin Schongauer) ƧĂŋLjĂT LJƙƧǴdž

ǺùŋƒĂƧ ƘùþŬ Ŏƙ!ƒĂ ÜƔTƤ!ƒ ǏǁƵ ƗŏƧɜơ!ƒ NJ!ǴdžƵD DžNjD ƧTƵ ƩdžǴƤ!ƒ LJƧI!ƒ LJdž ŎLjǴƛ!ƒ ƻ ƮLj!ƒ

Ƙùǁƙơƒ Ŏùƙ!ƒ ÜDžčĐēč DžǴƵ "ƧŏɯǂƔŏǁƮ!ƒ DžǴŏþ" ƖƧŏnjT!ƒ NJƙơĂ! ƀƮǴƤĂ LJŏŏơŏʅdž!ƒ þLjƵ ƾƧŏɯǂ

.ƖƧùŏɯǂ!ƒ ƗŏLjɜ!ƒ ǴnjƙdžŏþýŭƤ LJdž ‖!ƦĂ ÜƔTƤ!ƒ ǏǁƵ Ƨɜơ!Ǵɯ ŎLjǴdž!Űƒ LJɜ!ƒ ýǴŋdž Ŏ5 ƀdžŏƲƵ ƀLjǴǂdž

þùþĂ ÜǮŏƛŭƛ ƾþƶǸ ýǴǂTŰƒ ƘƱƵD Ŏƙ!ƒĂ Ɨŏǂŏ5ƒƧŋ!ƒ NJƱĂƱƤ YĂLjƙɯ ƗŏƧɜơ!ƒ NJ!ǴdžƵD ƘƨŏdžƙĂ Ǵdžǂ

DžƒþƤƙùʅǴɯ ǴdžnjLjŏɯ ƖþþơdžŠ!ƒ ƗþŭƶŠ!ƒ þǴŋŏƍĂ ÜƗƶŏɯƱ!ƒĂ LJǴʅLjŰƒ LJƵ NJƙƒþNjǴTdž ýILj ýĂǴơ LJdž ýĂD LJǴǂ

LJdž ƱI5 ĂNj (Durer) ƧƧĂþ LJǴLjɜ!ƒ LJǂ!Ă .ƗŏƧɯƶƙ ƗŏǁŏǂTƙ ƗŏLjɜ DžǴnjdž ƴưĂ ŰĂǴơdž Ü‖ŏ5ƒƧŋ!ƒ LJ5

.ƗùƵĂLjƙdž!ƒ ƗùTĂILjdž!ƒ NJù!ǴdžƵD Ŏù5 ǴùnjŏɜYƒþùɯŰƒĂ DžǴùnjdž!ƒ LjƦùNj ƴùŏdžŋ ýùơ YǴƱƙùʅƒ

ƧĂùƱƙ ýùƮĂ þþĂ ÜŎ!Ǵơ!ƒ ǴLjƧƮƵ Ǐƙơ YĂƧŰƒ NJƙǴƶɯƱ Ƨɯƙƶƙ Ŏƙ!ƒĂ (ďē-ďĒ:ĎČČĕÜƗŋơ)

Ǐù!ĂD ýùɯ ÜǮŏĂLjǴƛ ǺLj5 ‖ŏ5ƒƧŋ!ƒ LJ5 ƧƧĂþ Ƨɯƙƶŏ Dž!Ă ÜǴnj!ŭƤ LJdž ǴŏLjǴdž!D Ŏ5 NJŋĂD ‖ŏ5ƒƧŋ!ƒ LJ5

DžƙùNjƒ þI!Ă .ƧŏĂƮƙ!ƒ ýǴdžƵD Ưƶɯ ǸǴLjƛƙʅǴɯ ƧƤƈ ǸŎT ǏD LJdž ƧƛǂD ǺŏƧǂ5 ǺdžǴdžƙNjƒ NJƙǴƵĂưĂdž

.NJùɯ DžnjdžǴùdžƙNjƒ þƒƨĂ ‖ùŏ5ƒƧŋ!ƒ LJùɜ! DžnjƙǴùLjƵ ƒĂùnjŋĂĂ ƖƧùƙɜ!ƒ ‖ùǁƙ Ŏ5 LJŏƙǴơLj!ƒ DžƲƵD

NJɯùTƙ ƟĂƱùʅ!ƒ LJŏĂǂƙ Ŏ5 ƗLjĂŏ! Ǐ!ƣ Ɨŏþþ!ƒ NJ!ǴdžƵɯ ƧƧĂþ ǷƮĂƙ þþĂ (ččČ:ĎČČđÜþƶʅD)

ƔĂǁùʅŰǴɯ ƾƧƛdùƙdž ƧĂLj!ƒĂ ýU!ƒ ƘǴŋƧþƙ ýŏƛdžƙ Ŏ5 ǺƮĂƮƤ Ŏƙŏƨ!ƒ ƧŏĂƮƙ!ƒ ƘƒƧŏƛdƙ ƾƧŏƛǂ

(čđ:ĎČČĚÜШƧ5) .ƗŏLjǴdž!Űƒ Ɨʅƨþdž!ƒ Ŏ5 ŎƱĂI!ƒ



ƔTP!ƒ ĬǁƵ Ƨ5ơ!Ǥ ƘƦ5Ǉ ǂƵĂƕƊ .(čĐēĐ) Ŏ!ƒĂơ Ü"ƧŏƕǂƒƔŏƮ!ƒ ǅǤŏƥ" ÜƧĂƞǇĂT ǇƙƧǅ (ď) ýǂT!ƒ
. ƫ ǤǇǅ!Ǥ



Detail of Satan from The Temptation of) "ƠŏƪǅƒǂǇƙ5 ǇǅǇǤƱŏT!ƒ ýŏƮǤƙ" ÜLCZ (Đ) ýǂT!ƒ
.ǅƪ (22.6 x 16.9) .ǇþƶǅƒĬǁƵ ƫǇ .(čđČČ) Ü(Christ

Ʃ þǤùƪ!ƒĂ ƧùTƵ ƩǅǤP!ƒ ǇŏǇƧǀ!ƒ Ŏ5 ǤŏǇǤǅ!ǅ Ŏ5 ƴƪƒĂ ýǂTƕ ǁŏ5ƒƧƞ!ƒ Ǉ5 ƧTƙǇǅĂ Ǥǅǂ

ƒƦǊ ƠƕƮǅ ǂŏơ ÜŎǇŏþ!ƒ Ɵǘ ƮǗƒ ǂǂƧơ Ŏ5 ƔƶT!ƒ ƧŏǊǤǅƞ Ǉǅ ƧŏƛǂƒǁƧǤT ǤǅþǇƵ ǁ!ƦĂ ÜƧTƵ

ÜǂùƼƧƶǅ!ƒ ýƑǤùƪĂ ǇƵ ǂơƕ!ƒ ýƛǅ ÜƧƮƶ!ƒ ƘǤƕǀƱƙǅ ǇƵ ƴƪƒĂ ýǂTƕ ƧƕƵ þǀ5 Üǂŏ!Ǥƶ5 ƧƛǂǅǇ5!ƒ

ƔƧơ!ƒĂ ǂƪǤŏƪ!ƒ Ŏ5 ǂǂƧǤTǅǀ! ǅŏƕǀǅ ǇĂǂŏ ǇǛ Ǌ! ƘǤŏǇǤǂǅƺ ƠƙƼĂ ÜƱŏơǅ!ƒ ǅ!Ǥƶ!ƒ Ơ!ǤƮǅƕ ǅǤǅƙǊǛƒĂ

[illegible]

[illegible] (Marcantonio Raimondi) [illegible] (Etching) [illegible] (Lafrery) [illegible] (Orlandi) [illegible] (Van Alest) [illegible] (Salamanca) [illegible] (Thomassin) [illegible] (Cock) [illegible] (Barlacchi) [illegible]

[illegible] (Nillo) [illegible]

Džþpܰ LJdž LJǤǂ Ⅱ!ŖǂĂ .ǂǁöĂƱ lƧƙƽ! Ƨdžƙʅƙ Dž! ǤnjLjܰ Ǚǫ "ƾƧǤƱdž!ƒ ӯǤdžƺƙʅǤǀ LJþƺdž!ƒ ƠƱʅ LJöƬƤƙ"

LJööùʅLjƧƽ!ƒĂ LJööþùLj!Ănj!ƒ LJöLjǤùLjƽ!ƒ LJdž ǂƵĂdžɳdž LJþƺdž!ƒ Ĭ!Ƶ ƾödžƺ!ƒ ƧƽƠ!ƒ ǂlöƧƱ DžþƤƙʅƒ LJdž

Ĭ!Ƶ DžnjƑǤdžʅܰ ǂƵǤǀƱǀ ƒĂdžǤp ǂöƠ Ü(Monogram) DžƒƧƹĂLjĂdž Džʅƒ DžnjöƵ ƾƱܰ LJöŖ!ƒ LJǤdž!ǕƒĂ

ӯùdž ʄƧùöǀǂ ǤdžþƖk LJþǤƺdž!ƒ Ĭ!Ƶ ƾödžƺ!ƒ ƧƽƠ!ƒ þnjƬ Ⅱ!Ŗ þƺǀĂ ÜƖƧƬƙƤdž ǀƻ ĂƧƠǀ ǂöLjƽ!ƒ Džnj!ǤdžƵܰ

LJƧùl!ƒ ǂöǤnjLj ŖLjdž ƩǤƠLj!ƒ ƠƑǤƽƬ Ĭ!Ƶ (Burin Engraving) ӯödžƨǗƒ/ ƫ ǤlLjdž!ǤǀƧƽƠ!ƒ ƧǤNjþƨƒ

Martin) ƧĂɳLjĂùƬ LJöƙƧǤùdž ӯǤʎdžܰ LJöƧĂnjƬdž!ƒ LJöLjǤLjƽ!ƒ LJdž þþƵ ǤnjǀƨƤǀ þpĂ ÜƧƬƵ ƩdžǤƤ!ƒ

Durer) ƧƧĂþ Ƴþùùǀdž!ƒĂ Ü(Andrea Mantegna) ǤùùLjöƙLjǤdž ǤöƧþùùLjܰ Ü(Schongauer

DžǤùƵ Ǒùƽƽ ÜLJöLjǤùLjƽ!ƒ ƧöNjǤùƬdž ӯǤdžƵܰ ơʅLj! ƫ ǤlLjdž!ƒ ǂöLjlƙ ǂödžNjܰ Ʀþƒþƨƒ þl!Ă .(Albrecht

ƧǤùƽƠ!ƒ ǤNjŖùƽLj Ǒùƙ!ƒĂ (Raphael) ӯöƑǤƽƒƧ LJǤLjƽ!ƒ ӯǤdžƵܰ ӯlLj! ƫ ǤlLjdž!ǤǀƧƽƠ!ƒ ƧƬƙLjƒ DžčđčČ

(čđ:ĎČČĚÜШƧƽ) .(Antonio Raimondi) ĭþLjĂdžöƒƧ



."ӯödžƨǗƒ" ƫ ǤlLjdž!ǤǀLJþƺdž!ƒ Ĭ!Ƶ ƧƽƠ .(čđčĐ) Ü"ǂö!ĂƷLjdž!ƒ" ÜƧƧĂþ ƦƤƧǀ!ƈ (đ) ӯǂƬ!ƒ

ýþŀķƪǛ" ŀǒơ Ü ţ ǴŀǰǆžǃǴŀ ǑƱǒŀǰķ!ƒ Ƨƽơ!ƒ Ǐǆžƪķ ŀþǒþƞ ŀǒǰŀķ ƘƧǌǕ ŀưǌǰ!ƒ ƧƮƵ Ǒ5Ǎ

ŀùŀǒƧƱ!ƒ ǰŖùǋ ǅþƤķùƪƒ ǇǆžǅǋǅǇǆžǍ (Ēě:ĎČČěÜŀƞơ) ."ƱŀǰƒŀƱǴƪǍŀǅƪƧ!Ǵ ţ ǴŀǰǆžƒƱƤ

Ǒ!ǴùƱǒǕƒ ýǴǆžƵǅ Ǒ5 ǺưǒǅŀŀǒƧƱ!ƒ ǰŖǋ Ƙ5ƧƵǍ Ü(Giulio Campagnola) ǕǍǰƩǴǆžǴŀ Ǎǒ!Ǎƞ

(Veita Stwosz) ţ Ǎ5ķùƪ Ǵķǒ5 ǇǴǰ5!ƒ ƧǌķƬǅ þŀ!Ǎ Ü(Francesco Bartolozzi) ǐ ƨǍ!ǍķƧǴ

ŀùǒǰǍ!Ǎŀ!ƒ ƯƧǕƒ Ǐùŀ Ƶ ƔǰǴƞǅ ǇǒǰǴǰ5 ǇǆžþþƵ ƔǰǴƞ Ǐ!ǫ ÜŀǒþǒŀķƒŀŀǒƧƱ!Ǵ ţ ǴŀǰǆžǃǴ Ƨƽơ!Ǵ

Ƨùƽơ!ƒ ŀùǒǰķ Ƙŀù ƮǍǍ .(Falck-Jermiasz) ǁù!Ǵ5Ǎ Ü(W .Hondius) ƩǒǍþǰǋ ǅǒ!Ǎ ýƛǆž

ǇƧùŀ!ƒ Ǒù5 ǁǍƧǴùŀ!ƒ ƧƮƵ Ǒ5 Ƙŀķǰƒ ÜŀưǌǰǰƒƧƮƵ ŀǒǴǌǰ Ǒ5 ǴǋþƞǆžŀǆžƿǏ!ǫ ţ ǴŀǰǆžǃǴŀ

ŀùǒǰǴŀǆžǫǍ ǴǌķǍǴùƪƿǍ ǴùǌǰǆžƛƒƤƧ! ŖǕǍ5!ƒ ƠǴ5Ʈ ýǴǆžžķƪƒ Ǐ!ǫ ƧƮƵ ǇǆžǴƛ!ƒǍ ƧƮƵ ýŀǴƪ!ƒ

Ƙù5ƧƵ ǊùŀǅǍ Ǵǆžŀ (čē-čđ:ĎČČĚÜǄƧ5) .ǴǌǆžƒþƤķƪǴ ƘǴžŀƱ!ƒ Ǉǆž Ƨŀŀǅ þþƵ Ǐŀ Ƶ ýǍƮơ!ƒ

Ü(Drypoint) ŀƧŀǕǴùŀ ƻǴùƞ!ƒ Ƨùƽơ!ƒ ǑùǋǍ ŀưǌǰ!ƒ ƧƮƵ ýǘƤ ƧƠǴƩ Ƨƽơ ƘǴǒǰŀķ ŀǘƛ

ţ ŀǰù!ƒ ǇǴùŀǍ Ü(Etching) Ǒùưǆžơ!ƒ ǑƱƤ!ƒ Ƨƽơ!ƒǍ Ü(Engraving) ǇþžǆžƒǏŀƵ ţ ŀǰ!ƒǍ

(čČē:ĎČČđÜþžƪǅ) .ǺƵǍǒƬ ǴǋƧƛŀǅ

Ư ùǆžơ!ƒ" ǐǍùŀ!ƒ ǅǴùǆž!Ǵ ƧƠǴƺ!ƒ Ƨƽơ!ƒ ŀǒǰŀķ ƘƧǌǕ ƧƬƵ ƩþǴƪ!ƒ ǇƧŀ!ƒ ŀǒƒþŀ Ǒ5Ǎ

ǇǒǰǴùǰ5!ƒ Ǉǆž þþƵ ǁ!ǴǰǋǍ (ēē:ĎČČěÜŀƞơ) .ǇþžǆžƒƠǴ5Ʈ Ǐŀ Ƶ (Aqua Fortis) "ƨŀƧǆž!ƒ

ǅǴùƵ Ǒù5 ŖǕǍù5!ƒ ƠǴ5ùƮ Ǵǌŀ ǅþƤķƪƒ ǐŖ!ƒ ƧƧǍþ ǇǴǰ5!ƒ ǅǌǰǆž ÜŀŀǒƧƱ!ƒ ǰŖǌŀ ƒǍƵƧŀ ǇǒŖ!ƒ

ǕǴùǆžƵǅ ǁƧùķǍ Ǵùǌŀ ƨùǒǆžķ ǐŖ!ƒ (Rembrandt) ƘǰƒƧŀǆžƒƧ ǐþǰ!Ǎǌ!ƒǍ ÜǅčđčĚ -čđčđ

ǇǴùǰ5!ƒ ƧùƬƵ ǇǆžǴùƛ!ƒ ǇƧùŀ!ƒ ýǘƤ ŀǒǰŀ!ƒ ǰŖǋ Ǒ5 ƨƧŀǍ Ǵǆžŀ ÜƘǴƵǍưǍǆž ŀþƵ Ǒ5 ŀƧǍǌƬǆž

.(Francisco Goya) ǴǒǍƩ ǑǰǴƪǕƒ ǇǴǰ5!ƒ ǅƛ Ü(Piranesi-G-Battista) ǐ ƨǒǰƒƧǒŀ Ǒ!ǴƱǒǕƒ

(ĎČČĚÜǄƧ5)

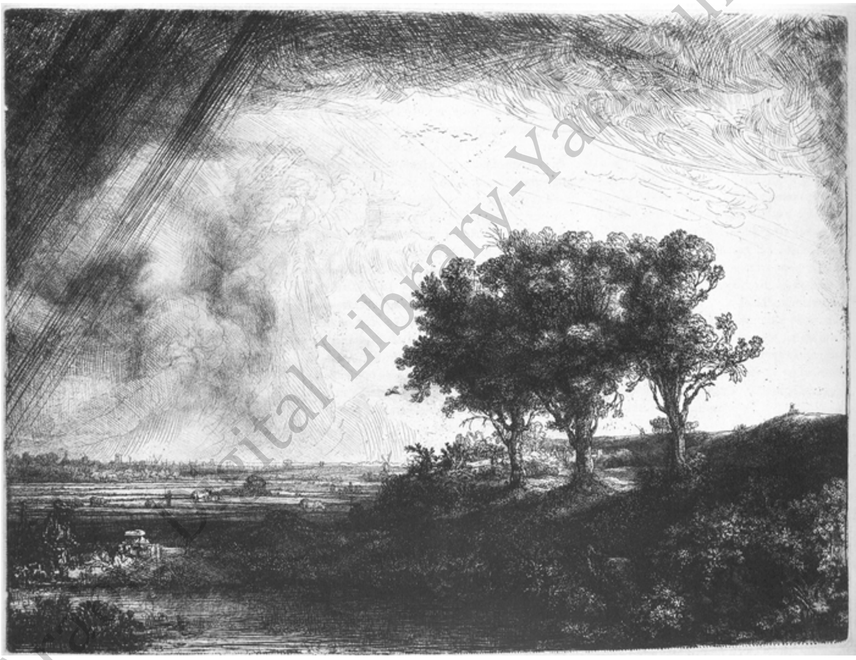
(Etching) Ǒù ư ǆơ!ƒ ǑùƱƤ!ƒ Ƨƽơ!ƒ Ǒƕ Ʈǂ ƧƬƵ Ǉǆǅ!ƒĂ ƧƬƵ ƴǆ Ɩ!ƒ ǇǒǈƧ!ƒ ǑƼĂ

Ü(Rembrandt) Ƙùǉ ƒƧǆ ƒƧ ýǅùƛǆǂ ǇǒƵƥùǆ!ƒ ǇǒƧǅƽơ!ƒĂ ǇǒƧĂƮǆ!ƒ ăƥ! ý ư ƽǆ!ƒ Ʊǒ Ɩ Ă!ƒ

Ƨùƽơ!ƒ ǆƥƤƙƖ Ô ƚ ǒơ Ü(Piranesi) ĭ ƨǒǉ ƒƧǒ Ă Ü(Stefano Della Bella) ǖǆǒ ǖǆǒƥ Ăǉǅƽǒƙ Ɩ Ă

.Ɣùƙǂ!ƒ Ǒùƽ ƚǒơǒù ư Ăƙ!ƒ ƧĂƮ! ƚƽǅ ư Ǘǅ Ü Σ ǒƒƧ ýǂƬ Ƙơǉ!ƒĂ ƧǒĂƮƙ!ƒ ýǅǆƵǂ Ʃǅ Ɩǉƙ Ɩ Ǘ

(čČĔ-čČē:ĎČČđÜƥƶ Ɩ ǂ)



.Ǒ ư ǆơ ǑƱƤ Ƨƽơ .(čĒĐď) Ü(The Three Trees) "ƚ ǖƛ!ƒ ƘƒƧƞƬ!ƒ" ÜƘǉ ƒƧǆ ƒƧ (Ē) ýǂƬ!ƒ

. ǁ ƧĂǒĂǒǉ ÜǇǅƞƧĂǆ ƘǉĂƧǒ ƚƙǂǆ .ǆ Ɩ (8¼ × 11)

ƚùƶƱ Ǒƽ ýǖƲ!ƒĂ ƚǒƥǅǆƧ!ƒ ƘǅƞƧƥƙ!ƒ ǅƱƵǗ ƚǒƧƱ ƥǅƞǒǗ ǇǒƧǅƽơ!ƒ ƘǗĂǅơǆ ƴǆĂ

.(Mezzotint) ǅƒƥĂù Ɩ!ƒ ƚǒƧƱ!ǅǂ ǉƥǒƥƞ ƧƒǅƸ Ƨƽơ Ƙǅǒǉǉƙ ƘƧǌƲ ǉƥǅƶǆ!ƒ Ʋ ǒǗ ƒĂ ƥĂ Ɩ Ǘ ƒ

Ludwig von) Ǉƞǒ Ɩ ǇĂƽ ǊǒƽƥĂ! ǑǉǅǆǗ ƒ Ƨǅƽơ!ƒ ǅǋƧǂƙ ƒ Ǒƙ!ƒĂ (čČĔ-čČē:ĎČČđÜƥƶ Ɩ ǂ)

ǇǆǅùƛƒǇƧù ǀ!ƒ ƚǒǅǌǉ Ǒƽ ǅǌ!ǅǆƶƙ ƒ ƳǅƬ ƥǀĂ (čČ:ĎČČĔÜǇǅƞ) .ǆčĒĐĎ ǆǅƵ Ǒƽ (Siegen

ƚùƥƥ ǑƙǒƨƒƧǒĂƮƙ!ƒ ýǅǆƵǂ ơ Ɩǉ! Ƙǆǆƶƙ Ɩ ƒ ƥƤĂ ÜǅǒǉǅǆǂĂ ǅ Ɩ ǉƧƽĂ ǅǒǉǅƱǒƧ Ǒƽ ǅƮĂƮƤ ƧƬƵ

Ĭù!ĝ ŁƼǴưǗǴ (ĎČ:ĎČČĚÜШƧƼ) .(Photography) ŎƼfƧƩĂķĂƼ!f ƧŏĂƮķ!f ϸơ Ĭ!ĝ ƘǐƮĂ

ǇƧù!!f ƻùƮķǉdž ŎùƼ ǴƪǉƧƼ ŎƼ ƘƧǂķƕf Ŏķ!f Ü(Aquatint) "ƘǉķĂǂǕf" ǴǴdž!f ŁƺƕƮ ŁŀŏƧƱ

ƧùƕơǃfƘfƧŏƛùķ ŎùƱzķ ŁŏǉϸzdžŁƵǴƕƱ ĬǐƵ ýĂƮơǐ! ŁơǐdžǃfŁƕƩƧ!fŁηŏķǉ Ⅱ!ƦĂ ÜƧƬƵ ǇdžǴƛ!f

ǇǴùη ǴǊǇϸƕ" ϸρĂ (ēĕ:ĎČČĕÜŁηơ) .ƧĂƮ!fĂ ǅĂƪƧǐ! ŁƵĂǉķdž!fŁŏǉĂǐ!f ǊķǴηƧϸĂ ǊƪƼǉ ŎǇŏƮ!f

ǇĂùŏǂǉdžǘƼ!f ǇĂǉǴùǉƼ!f ƧùƬƵ ǇdžǴùƛ!f ǇƧù!!f ŎƼ ǴǌŏƼ ƳƧƕĂ Ü(Jan de Vladi) ĭϸǘƼ ĭϸ

ǴùŏĂƩ ǇǴùǉƼ!f ýǴdžƵǅ ŎƼ ĭĂ!!f ǴǴdž!ǴƕƧƼơ!f ydž ŁŀŏƧƱ!f ǉƦǊ ШƨdžǅķĂ ÜƨŏǐǂǉǗfĂ ǇĂŏƪǉƧƼ!fĂ

(ĎČ:ĎČČĚÜШƧƼ) ."ƖϸŏϸηŁŏƧŏƕzķ f ƑǴƮƤ ƾǐƤ!



Portrait of Amelie Elisabeth von) "ŁŏƕfƨŏǃĝŎǐŏdžǗ ŁŏƮƤƬ ǀƧĂƮ" ÜǇǈŏƪ ǇĂƼǋŏƼϸĂ! (ē) ýǂƬ!f
.ǴfϸĂƪ!f ŁŀŏƧƱ!Ǵ ŁƼĂƧzdž ŁƵĂƕƱdž ýĂǅ .(Mezzotint) ǴfϸĂƪ!f ŁŀŏƧƱ!f .(1643) Ü(Hessen
Metropolitan Museum of Art

[illegible]

[illegible] (Detrich Meyer) [illegible] (Soft ground)

[illegible]

[illegible]

[illegible]

[illegible]

[illegible] (Metal Cut) [illegible]

[illegible] (Pablo Picasso) [illegible] (William Placke)

[illegible] ([illegible]) [illegible]

[illegible]

[illegible]

([illegible]) [illegible]

[illegible] (T.Bewik) [illegible]

Wood) [illegible]

[illegible] (Engraving

[illegible]

[illegible]

([illegible]) [illegible]

(Honore Daumier) [illegible]

([illegible]) .(Delacroix) [illegible]

[illegible]

[illegible] (Aloze Senfelder) [illegible] (Lithography)

[illegible]

[illegible] (Beall,1980:195) [illegible]

[illegible]

Honore) [illegible]

[illegible] (Henri Toulouse Lautrec) [illegible] (Delacroix) [illegible] (Daumier

[illegible] (Jan Szesczinski) [illegible]

[illegible] .(Jan Feleks Pivarski) [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

.(Charles Hullmandel) [illegible] (Rudolph Ackermann) [illegible]

(Beall,1980:195)

[illegible]

[illegible]

[illegible]

[illegible]

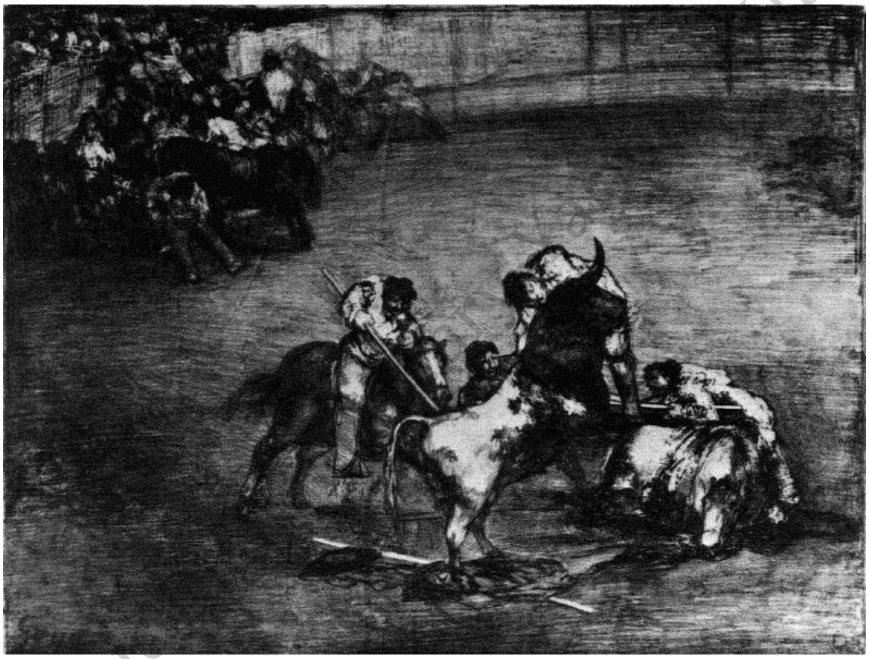
[illegible] (Francisco de Goya)

ǈŏƧƮƶ!ƒ ǈƩƖ!ƒ ƘƓǉŏƶƪƙ Ŏ5 ƚŏƧƞơ!ƒ ƚƵƓưƱ!ƒ ƚ5ƓƖƛ ƧƓǋƿƨƒ ǈƌƶ ƊƩƧ!ƓưĂ (Beall,1980:195)

ýƓùƌƵǕƒ ƖƖƙ ƊƓƌƉ ƚŏƧƓƞƙ!ƒĂ ƚŏƖŏưƱƙ!ƒ ƖƧưƤ!ƒ ƧƓƱǫ Ŏ5 ƘŏƖư ƓǌǉƉ Ǘǫ ǕƓǌŏ5 ƚƌƓǋ ƔƧƓƞƙ ƊŏƿƖƙĂ

.(Etching) Ŏù ưƌơ!ƒ ŎùƱƤ!ƒ Ƨɜơ!ƓùƘ ĂƉ (Engraving) ǈƿùƶƌ!ƒ Ǐ ùƖƵ ţ ƖǉƓư ƖƦǉƌ!ƒ

(Castleman,1988:114)



Ü(Bicador Caught by a Bull "Bravo Toro") "ƧĂƛ!ƒ ǋư ƖƪƌŏƧĂƿƓƚŏư!ƒ" ǕƓŏĂƩ Ăƚƪŏƪǉƒ5 (Ě) ýƚƬ!ƒ
.ýŏǉŏư ƾĂƿǉƮ ǕƧĂƮ!ƒĂ ƘƓƵĂưƱƌ!ƒ Ɗƪƥ ǕƩƧƞǉĂƚ!ƒ ƚưƙƚƌ Ǖ.Ŏƪ. ĭ ƿ ǕǈƱǉƮƒĂ ǕƚŏƧƞơ ƚƶưƱ .(čĚĎđ)

ƧĂƱƙ!ƓùƘ ƘƦùƤƉ Ŏùƙ!ƒĂ ƚù ưǌǉ!ƒ ƧƮƵ ƦǉƌƚɜƖƙƤƌ!ƒ ǋƙƓŏǉƖƙƘ ƖŏƼƒƧƞ!ƒ ǈ5 ƨŏƌƙ ƿƖ!

ƓùƌƖƧƙ5 Ŏ5 ƖŏƼƒƧƞ!ƒ ǈ5 ƧưƶŏĂ .ƚưƥƓƶƙƌ!ƒ ǈŏǉƪ!ƒ ýǕƤ ăƧƉ ƖƧƌ ŎƮǕƙ!ƒĂ ƖƧƌ ƧƓǋƿƨǕƒĂ

ǈŏǉƓùǉɜ!ƒ ýƓùƌƵƉ ƍƖƓƪǉƙƪǕ ǋƙƓŏǉƖƙ ƘƌƿƤƙƪƒ ƚŏơ ǕŎƪƓƪƉ ýƚƬư ŎƤƓƪǉƙƪƒ ǈ5ƚ ƚƛƒƿơ!ƒ ýưƥ

ƿùƥĂ .ƚơƖùƪǕƒ ǈŏŏƨùƙĂ ŎƖơ!ƒ ýŏǉƮƙĂ ƔƙƚƒƎ Ŏ5 ƚŏơŏưĂƙ!ƒ ƧĂƮƖ! ƚ5ƓưǗƓư ǕǈŏƧĂǌƮƌ!ƒ

Ŏù5Ă ƖƿùŏƿƞƉ ƾƧùƱ Ŏ5 ƚơư!ƒĂ ǋ5ƓƮƙƚƒ ƒĂ!ĂƓơ ǈŏƦ!ƒ ǈŏǉƓǉɜ!ƒ ǈƌƶ ƺƿƿƵ ƖŏƼƒƧƞ!ƒ ǈ5 ƔƦƙƞƒ

[illegible]

[illegible] (Modernism) [illegible]

[illegible]

NJŏƵƒƧùƮdž ǏùǁƵ ƔǤƚ!ƒ ƘơƙƼ Ǒƙ!ƒ ƚƥŏƥƞ!ƒ ƧǤǂƼǕƒ LJƵ ƧŏƚƶƙǁǨ! ƘǤǉǤŏƚ!ƒ ƒĂƧƥƮDĂ Üǁŏƽƒƨƞ!ƒ

ǁƧùƙĂ .Ƨùư Ǥơ!ƒ ƧƮƶ!ƒ ǂƼǤǀƛĂ ǂŏƥŏǁǀƙ!ƒ ƘǤƼǤǀƛ!ƒ LJŏƚ ƧĂƚƶ!ƒ ƧĂƪƞ ƘdžƪƧĂ ǑƼǤǀƛ!ƒ ƧƒĂơǁ!

ýùǂĂ ǂùǑƥƒƥ!ƒĂ ǂŏ!ǤŏƧùƪ!ƒĂ ǂùŏƚŏƶǂƙ!ƒĂ ǂŏƥŏƧƞƙ!ƒ ǂŏƨdžƧ!ƒĂ ǂŏƧŏƚƶƙ!ƒ ǑƼ ǂǑǉƸ ǀƧĂƮ ǁ!Ʀ

ǤùƚĂƧĂDŽ Ǒù5 (Impressionism) ǂùŏƵǤƚƱǉǕƒ ǂùƪƧƥdž!ƒ ƘƧǌǓĂ Ǥdžǂ .ǂƛŏƥơ!ƒ ƘǤǌƞĂƙ!ƒ

LJù5 Ǒù5 (Ukiyo-e) Ǒŏ Ăŏǂ ĂD ǂŏǉǤƚǤŏ!ƒ ǂƪƧƥdž!ƒ ƘǤƵĂƚƱdžĂ ǑǉǤƚǤŏ!ƒ LJƼ!ƒ ǂƼǤǀƛ LJdž ƘƥĂƨƙĂ

ǇǤùƙǉ!ƒ LJdžĂ (ďČĎ¯ďČč:ĎČČĚÜǁƧƼ) .ǂŏƥŏǁǀƙ!ƒ ǂŏƧǤư ơ!ƒ ƘǤdžƪ!ƒ ƘƒƦ ƔƬƤ!ƒ ǏǁƵ Ƨƽơ!ƒ

ýĂùơƙ!ƒ Ǒù5 ƘdžǊǤƪ ƥƿ ǂƛƒƥơ!ƒ LJǤƚ NJƛơƚ Ǒƽ (čĔč:ĎČčďÜƧƽƶƞ) ǂơǤƚ!ƒ ǤǌŏǃǤ ýƮĂƙ Ǒƙ!ƒ

ǂùǉĂǁdž!ƒ ǂùŏƧƞơ!ƒ ǂùƵǤƚƱǁ! DžǌdžƒƥƤƙùƪƒ ýǚùƤ LJdž LJŏŏƵǤƚƱǉǕƒ LJŏǉǤǉƽ!ƒ ƽƒƧ ǏƦ!ƒ Ƨŏƚǂ!ƒ

Wood Engraving in) LJĂùǁdž!ƒ Ǒư Ƨƶ!ƒ ƔƬƤ!ƒ ǏǁƵ Ƨƽơ!ƒĂ Ü(Lithograph in Color)

.(Color

ǕǃÜLJŏƧùƮƶ!ƒ LJƧǀ!ƒ Ǒƽ ƧŏĂƮƙ!ƒ LJƼ ǤǌŏƼ Ƨdž Ǒƙ!ƒ ƧĂƱƙ!ƒ ýơƒƧdž Σ ƽǉƚ Ƨƽơ!ƒ Ƨdž ƥǀ!

LJùƽƚ DƥùƙƚLJĂùǉƽ!ƒ ƧĂùƱƙ LJD ǏùǁƵ ÜǛŏǁƿ ǉƧĂƱƙ Ƙƨŏdž Ǒƙ!ƒ ǂŏǉǀƙ!ƒ ƘǤŏư ƙǀdž!Ǥƚ ƽǁƶƙŏ Ǥdžƚ

Ǒù5 ƚƥùŏƥƞ ƘǤùŏǉǀƙ ǂƞ!Ǥƶdž Ǒƽ LJŏƧĂƮdž!ƒ ýƚƿ LJdž Ƨŏƚǂ DžǤdžƙNJƒ ǁƒƦǉŏơ LJǂŏ Dž!Ă ÜƧŏĂƮƙ!ƒ

DžǤùƿ Ǒƙ!ƒ ƘǤƪƧǤdždž!ƒ Ǒƽ ǀơưƒĂ ǁ!Ʀ ĂƥƚŏĂ ÜNJƙƪƧǤdždžƚ Ƨdžƙƪdž!ƒ DžǌƽƷƮ LJdž DžƸƧ!ƒ ǏǁƵ ÜƧƽơ!ƒ

ýùƪǤƙ!ƒ LJƧǀ!ƒ ǂŏǤǌǉ Ǒƽ (Edvard Munch) ƫ ǉĂdžĂ Ü(Paul Gauguin) LJǤƞĂƞ LJdž ýǂ Ǥǌƚ

ǀƧùǂƚdž!ƒ NJǁơƒƧdž Ǒƽ ǤNJƦƽǉ Ǒƙ!ƒ NJ!ǤdžƵD ǂƸǤŏƮ LJǤƞĂƞ ƥǤƵD ƥǀǁƽ (ďĒē:čĕĚĎÜǑƪǉǌƚ!ƒ) .ƧƬƵ

ƥǌùƬƙĂ ÜăƧƤǕƒ LJĂǉƽ!ƒ LJdž ǤNJƥdžƙƪƒ Ǒƙ!ƒ ǉƧƮǤǉƵ ǁ!ƦǂĂ Üǀƥŏƥƞ ƘǤǉŏĂǂƙ ǂƒƥơƙƪƒ ýǚƤ LJdž

ƥǀ!Ă ÜNJƙǤƵĂưĂdž ǂƸǤŏƮ Ǒƽ ǂƱǤƪƚ!ƒ ǏǁƵ ƨŏǂƧƙ!ƒĂ Üǂŏ!Ƕƶ!ƒ ǂŏǉǀƙ!ƒ NJƙƧƥƿĂ NJƚĂǁƪD ƧĂƱƙƚ NJ!ǤdžƵD

ÜDžčĔēĕ DžǤƵ "LJǤƪǉǕƒ ǂƪǤƶƙ" ǂơĂ! Ǒƽ Ǥdžǂ NJ!ǤdžƵD LJdž ƥŏƥƶ!ƒ Ǒƽ ǂŏǉǤƪǉǕƒ ƔǉƒĂƞ!ƒ ƧǤǌǓǃ ýĂǤơ

(čđđ:ĎČČĚÜǉƥƚƵ) .ƔƬƤ!ƒ ǏǁƵ ƨƧǤƚ!ƒ Ƨƽơ!ƒ DžƒƥƤƙƪǤƚ



.ƔTP!f ĬǁŽ ƨƧǤ Ƨƺơ .(čĚěě) Ü(Human Miseries) "LJǤǕǉÜf ŧǕǤǻǨ " ÜLJǤƞĂƞ ýĂǶ (ě) ýǂT!f

(Henri Toulouse Lautrec) ǁùŏƧǨĂ! ƨĂ!Ăǩ ĭƧǉǋ ŎǕǉƧƺ!f LJǤǉƺ!f ǮƥƤǨǕfĂ Ǥǆǂ

Ǥù ǕǉƧ5 Ŏù5 ǻùƞfĂƧ Ʀùƿ Ǚ (Posters) ƦǤǀƮǁǆ ǋǤǨǉǗ ŧŏƧƞơ!f ŧƵǤƱ!f Ŏ5 ǀƥŏƥƵ Ɣŏ!ǤǕD

Ŏù5 ýƮǤơ!f ƧǒƷǨ!f ƨfƧǫ Ŏ5 ǮƧŏǶǂ ǮƧĂƥ Ǥǌ! LJǤǂ ƥƿĂ ÜƧTƵ yǕǤǨ!f LJƧǀ!f ŧŏǤǌǉ Ŏ5 ǤĂƧĂDĂ

ƦfƧŏǹǆùǨ ŧǌŏǶùT ƦfƧŏǹǆùǨ Ǌù! Ʀǆƥùƿ ŎǨ!f ŧŏǉǀǨ!f ǉƦǋ LJǆ ƥǤƺǨǕf ƥǀ!Ă .ƦǤǀƮǁǆ!f ŧƵǤǉƮ

LJǤùƞĂƞĂ (Daumier) Ǌùŏŏǆ Ăƥ ýǤùǹǆD Ǌù! LJŏǀǤǕ!f LJŏǉǤǉƺ!Ǥ ǉƧǹǨ Ĭ!ǫ ŧ5ǤƯǗǤ ÜƧŏĂƮǨ!f

ǊŏŏǆĂƥ ƦǤŏǉǀǨ ǮƥƤǨǕǤ ƦǤǀƮǁǆ!f Ŏ5 LJĂǁ!f ǮƥƤǨǕf Ŏ5 ǮƧŏǶǂ ǻǆƥǀǨ ǁ!Ʀ ǻǀǀơǆ Ü(Gauguin)

LJùƺ!f ŧơǁùƮǆ! ŧùǉĂǁǆ!f ŧŏƧƞơ!f ŧƵǤƱ!f ƻŏƱĂǨ LJǆ LJǂǆǨ ŧŏơ ÜǻǆǤƵ LJŏǕǆƤ ǊǀǕ ĭƦ!f

ýǤùǆƵǆ ǤĂƧĂD Ŏ5 LJŏŏƵǤƱǉǛf ƧǹǨ! ŎƶŏƱ ƥfƥǆǤǂ ǊŏŏǆĂƥ ǁŏƧǨĂ! ƧǹǨ ǤǤƞ ƥƿĂ .ĭƧƮǶ!f

Ʀùǁǆ ŎùǨ!fĂ ƔùTP!f ĬǁŽ Ƨƺơ!Ǥ ƦƦǀ ŎǨ!f ýǤǆƵǙf ŎǋĂ Ü(Ukiyo-e) ŧŏǉǤǤ!f ŧǕƧƥǆ!f

(ďĐč¯ďďě:ĎČčČÜĭƧĂǆơ) .ŎǉǤǤ!f LJƺ!f ŧŏƮƤT! ǻŏǀŏǀơ ǮƥŏǕƞǨ



/ǂǉĂǆǆ ǂŏƧηơ ǂƵǅƱ .(čĚěď) Ü(Divan Japonais) "ǂŏǉǅǅ!ƒ ǂǂŏƧǕƒ" Ü ǁŏƧƙĂ! ƨĂ!Ăƙ ĭ ƧǉǊ (čČ) ýǂT!ƒ
.ǇƒĂ!Ɒ ǂƶƕƧƉ

ǂƵǅƱ!ƒ ƇǅŏơǪ Ŏ5 ƪƧŏǂ ƪƧĂƥ (Raoul Dufy) Ŏ5Ăƥ ýĂƋƒƧ ŎƮǉƧ5!ƒ ǇǅǉǆƊ! ǇǅǂƥĮ!Ă
ǉŘùǊ ƘǆƥƤƙƮƒĂ ǅǆǂ .ǅǌ!ǅǆƵƉ Ŏ5 ǅǌǆƒƥƤƙƮƒ ĬǆƵ ǇŏǉǅǉƊ!ƒ ƃǂ ơĂ Ü(Lithography) ǂŏƧηơ!ƒ
ǇŏŏƨùƘ! ǂŏƧ5ơ ƘǅơĂ! ýǆƶ! ǇŏƧĂƮǆ!ƒ Ǉǆ ƥƥƵ ýǂĂ ǂŏơ ÜǀƧƤǅ5!ƒ ƔƘǂ!ƒ ǂƵǅƱ Ŏ5 ǂŏǉǀƘ!ƒ
ǉĂĂƧ Ü(Pablo Picasso) ĂùƮǅǂŏǌ Ü(Aristide Maillol) ýĂŏǅùǆ ýǅùǅǆƉ Ǉùǆ Ɣǂ!ƒ ǁǆƙ
ǉĂĂƧ Ǉǆǆ ýǆǂ ǇǅǆǂĂ .ǅǊǉƧǆŏƸĂ (Marc Chagall) ýǅηǅǆT Ü(Georges Rouault)
ǂùƵǅƱ!ƒ ƧǅùǊƥƨƒ Ŏ5 ƒĂǆǊǅƮ ǇŏŘ!ƒ ǇŏǉǅǉƊ!ƒ Ǉǆ (Moreau) ĂƧĂǆ ƧǅƘƮĂηĂ (Rouault)
(čěĚĎÜŎƮǉǌǅ!ƒ) .ǅǌǆƥǀƘĂ ǂǉĂǆǆ!ƒ ǂŏƧηơ!ƒ



.ȾŏƧɳơ ȾƵǃƱ .(čĕĎđ) Ü(La Mer) "Ƨơ!ƒ" ƔǃǂLJdž Ð ǅƿƧ ȾơĂ! ÜǑ5Ăþ ýĂǆƒƧ (čč) ýǂT!ƒ

LJù5 lƧþùp ƧǃǌǗǫ LJdž (Dunoyer de Segonzac) ǁƒƨLjĂȥŏ˥ Ǒ˥LjƧ5!ƒ LJǃLj5!ƒ LJǂdžǩ

þǃùɳŏǫĂ ÜLJù5!ƒ ƒȒùǋ ƘǃŏLjlǩ ǅƒþƤǩ˥ƒ Ǒ5 ƨŏdžǩdž!ƒ ǋĂǁ˥ ÜƵ Ă!ǆdž!ƒ LJƵ ɯĂƧƤ!ƒ Ǒ5 ǁŏ5ƒƧɳ!ƒ

LJŏLjǃùLj5!ƒ þþùƵ þƒƨ þùl!Ă .(aqua fortis) ĭĂl!ƒ ǃǃdž!ǃ Ƨ5ơ!ƒ ƽŏƧƱ LJƵ ǋŏ5 lþŏþɳ ƘǃŏLjlǩ

ĬùǁƵ Ƨù5ơ!ƒ Ⱦùlŏ ƧƱ ƘƧTǩLjƒ ǃŏLjǃdž!ǅ Ǒ55 LJŏƧTƶ!ƒ LJƧl!ƒ ýǘƤ ǁŏ5ƒƧɳ!ƒ LJ5 Ǒ5 LJŏǁȥǩTdž!ƒ

ǃdžǂ Üǅǌ!ǃdžƵǅ Ǒ5 ǑLjĂǁ!ƒ þǃư ǩ!ƒ ĬǁƵ ƒĂþdžǩƵƒ LJŏȒ!ƒ ƽƧƨǕƒ ƩƧǃ5!ƒĂ Ƨ˥ɳ!ƒ ǑLjǃLj5 LJŏǁ ƔTƤ!ƒ

ýùƛdž ǁŏ5ƒƧɳ!ƒ LJ5 ǅƒþƤǩ˥ƒ ĬǁƵ ȾŏƱƒƧldžŏþ!ƒ ǃŏLjǃdž!ǅ Ǒ5 LJĂƧĂǌTdž!ƒ LJĂƧĂƮdž!ƒ ƴŏdžɳ ýdžƵĂ

lƧŏǁǂ ȾɳƧþ Ĭ!ǫ ǃŏLjĂ!Ăǁ Ǒ5 LJ5!ƒ ƒȒǋ ýƮĂĂ Ü(Manzel) ýƨLjǃdž Ă Ü(Bergander) ƧþLjǃƹƧǁ

(čĕĚĎÜǑ˥Ljǌǁ!ƒ).ȾŏLjǃƛ!ƒĂ Ĭ!ĂǕƒ LJŏǩŏdž!ǃƶ!ƒ LJŏǁƧơ!ƒ LJŏǁ ǃdž lƧǩ5 Ǒ5 ƧǃTǩLjǗƒ LJdž

ýùǂ ƴdž ǄI5ƒƧǩdž LJǃǂ Ĭ!ĂǕƒ Ⱦŏdž!ǃƶ!ƒ ƔƧơ!ƒ ýǁp ǁŏ5ƒƧɳ!ƒ LJ5 LJǅ ƧǂȒ!ǃǁ Ƨŏþɳ!ƒ LJdžĂ

Ǒ5 ǁŏ5ƒƧɳ!ƒ LJ5 þŏ!ǃlǩ LJǅ ǃdžǂ ǗǃƖLjƧ5 Ǒ5 ǋLjdž ƧƛǂǅǃŏLjǃdž!ǅ Ǒ5 ăƧƤǕƒ ǑƵƒþǁǗƒ ýdžƶ!ƒ ȾƱTLjǅ

þƒþùƵǗƒĂ ǅŏùǗLjǩ!ƒ ƘƒǃƒƧɳǫ ƧǋǃǗdž Ĭ!ǫ ǁ!Ȓ þǩdžƒĂ ǗǃƖLjƧ5 Ǒ5 ǃǌǩǘŏƛdž LJdž ăĂǅ ƘLjǃǂ ǃŏLjǃdž!ǅ

[illegible]

[illegible] (Castleman,1988:24)

[illegible] (Fauvism) [illegible]

Sugar lift) [illegible] (Henri Matisse) [illegible] .(Aquatint

[illegible]



.Ƀ5Ǵƞ!ƒ ǀƧƕǕƒĂ ƘƧĂ5Ǖƒ Ƀöǉǀƙ .(čěČď) Ü"ƾĂƥǉƮ!ƒ" ÜƩöƙǴǆ ĭƧǇǌ (čĎ) ýǂƬ!ƒ

ÜƔùöǂƧƙ!ƒĂ Ŏùǌöǌơƙ!ƒ ýƕǴƱ!Ǵƕ (Cubism) Ƀöƕöƶǂƙ!ƒ ɁƪƧƥǆ!ƒ ƥǉƵ ɁƛƒƥƠ!ƒ ƘǆƪƙǊ ƥƿĂ

ƘǴùöǉǀƙ ƥĂùƞĂƕ ƘƨöǆƙĂ ÜǈǊöƕöƶǂƙ!ƒ ƥǉƵ ýǆǆƙ!ƒĂ ýǀƶ!ƒ ǄĂǌ5ǆ Ĭ!ǫ ýǴǂƬǕƒ ƳǴƞƧǫ ýǗƤ ǈǆ

ƥöƥƞ ýùƛǆ Ʀù5ơ!ƒ ŎùƱƤ!ƒ Ŏùưǆơ!ƒ (Etching)، والحفر على اللينوليوم بخمسة ألوان

ƥùǉƵ ƔöƧƞƙ!ƒ Ƀǆƪ ƘƧǌǓ ƘǴǉǀƙ ǉƦǌ ýǗƤ ǈǆĂ ،(Linocut printed in five colors)

Pablo) ĂùƪǴǂöƕ ĂǌƕǴùƕ ŎǉǴƕùƪǕƒ ǈǴǉ5!ƒ ƩƁǂ ƥǀ!Ă (čĔďˉčĚĎ:ĎČčďǕƧ5ƶƞ) .ǈǊöƕöƶǂƙ!ƒ

ǋùǌǆơƙ ǴǆƕƵ Ƀöƕöƶǂƙ!ƒ ǈƒƨöƪ ýǴǆƵǊ ǈǆ ǅƥǗƱǉƒ ĭƧöĂƮƙ!ƒ ɁöƥơƙƗ ɁƪƒƧƥ! ǉƥĂǌƞ (Picasso

ĭƧƮƕ!ƒ ƳǴƕƱǉǕƒ ɁǆƞƧƙ ǈĂöƕöƶǂƙ!ƒ ýĂǴơ ƥǀ5 ÜǄƞơ!ƒĂ ŎƪƥǉǌƟ!ƒ ƥƶƕ!ƒ ĬǆƵ ƨöǂƧƙ!ƒ ƩƪǊ ǈǆ

ýǴǂùƬǊ Ĭù!ǫ ƘƿĂ!ƒ Ʃ5ǉƕ ǴǌǋöĂơƙĂ ɁǆĂƪƧǆ!ƒ Ƀǀƙǂ!ƒ Ŏ5 ýǓ!ƒ ƧöĂƮƙ ƧƕƵ Ǆƙö ĭƦ!ƒĂ ÜǄƞơǕ!

Ŏùƕöƶǂƙ!ƒ ýöǌơƙ!ƒ ĬǉƵ ǈöƧƬƶ!ƒ ǈƧǀ!ƒ ǈǆ ýĂǕƒ ƥǀƶ!ƒ Ŏ5 ĂƪǴǂöƕ ƨöǂƧƙ ƔƮǉƤĂ ǴǆǂƟ .ɁöƱƤ

ǋùƕƧǴƞƙ ƨùƞǉƤ ƥǀ!Ă .ƔƙǂƬ!ƒ Ŏ5 ɁöơöưĂƙ ǴǆĂƪƧ ǉƥƶǆ ƘǉǴǂ Ǵǆ ǴƕǕǴƩ ŎƙƒĂ ÜǋǊƙǴƵĂưĂǆ Ŏ5

ƔĂǂǴùƞ Ʃǂǆǆ! (Saint Matorel) ýöƧĂƙǴǆ ƩöƥǀƬƒ ƔǴƙǂ Ŏ5 ɁöơöưĂƙ!ƒ ǋǆĂƪƧ Ŏ5 Ĭ!ĂǕƒ

ýǴǆƵǊ ɁƶƕƧǊ ƔǴƙǂ!ƒ ƒƦǌ Ŏ5 ɁƵĂưĂǆ!ƒ ýǴǆƵǕƒ ƥƥƵ ǈǴǂĂ Ǖǆčěčč ǆǴƵ Ŏ5 (Max Jacob)

(Castleman,1988:37-38) .ŎưǆƠ!ƒ ŎƱƤ!ƒ Ʀ5ơ!ƒ ɁǉöƧƱƕ ǀƧĂ5ơǆ



ǑϬP!ƒ Ƨɜơ!ƒ Ɫŏǉƙ .(čěčč) Üýŏ ƧǍƙǤdž Ʃŏþl!ƒ ƔǤƙǂ Ŏ5 Ɫŏơŏ ưǍƙ ǄǍƪƧ ÜǍƪǤǂŏƕ ǍǕǤƕ (čď) ý ǂT!ƒ
.(Etching) Ŏ ư ǆơ!ƒ

ǷùǆǂǂLJŏƧùTƺ!ƒ LJƧùl!ƒ Ŏ5 ǁŏ5ƒƧƞ!ƒ LJ5 ƒǍƧǈ LJŏŘ!ƒ ýƑǖl!ƒ LJŏǈǤǈ5!ƒ LJǆ Ǎƪǂǂŏƕ þƶŏǍ

ǄùǋǊ LJùǆ ǋù!ǤǆƵǊ þƶƙǍ ÜýǤƞǆ!ƒ ƒŘǋ Ŏ5 ǷƞǤƙǈ LJŏƧTƺ!ƒ LJƧl!ƒ ŎǈǤǈ5 Ƨǂǂǂ Ƨƕƙƶƒ ǂ ŏơ ÜǷɜŏǂǍ

Řùɜǈ ǂ ùŏơ (ččď:ĎČččÜŎùǁƵ) .ŎùƕƧƷ!ƒ Ǆ!Ǥƺ!ƒ Ŏ5 LJɜ!ƒ ƒŘǋ ơŏƧǤƙ Ŏ5 Ƨɜơ!ƒ ƘǤƵǍǆƞǆ

Ü(Etching) Ŏù ưǆơ!ƒ ǑϬP!ƒ Ƨɜơ!ƒ LJǤǂ LJǂ!Ǎ ÜǑƵǤƕƱ!ƒ ǤƒþǕƒ ƳƒǍǈ ƻǁƙPǆ Ŏ5 ƘǤǆŏǆƬƙ

LJùǆ lƧùŏPǕƒ Ƙƒǈƪ!ƒ Ŏ5Ǎ ÜǊŏþ! Ɫǁưɜǆ!ƒ ƽƧƱ!ƒ LJǆ (Lithography) ƗŏƧƞơ!ƒ ƗƵǤƱ!ƒǍ

þùþ ƗǁǌùƪǃƒĂ ƗƱöƪǁǃƒ ýƑƠƪĂǃƒ ǇƋ ăƧƤƋ ƖƧǆ ƘǁǊƋ ǅĂöǃĂǉöǁǃƒ ƘƠƶǁƱ ǇǆǆǅƗƵĂǆƞǆ ƦǉǇ ǋǈƠöơ

(ĎČČďÜ ĭ ƨƠƞơ) .Ƨöǁƶǃƒ ƗöĂþ ƘƒĂþƋ ǅöƱƵ ǇƠǉ5 þö Ŏ5 ƠǁƮǃ

ǅčěčĎ ǅƠùƵ Ŏù5 (Georges Braque) ǁƒƧǁ ŎƪǉƧƺǃƒ ǇƠǉƺǃƒĂ ĂƪƠƚöǁ ǇǆǆƘǁƚ ƦǉǇ

ƗùǒƵĂǉ ƗǁǀǉƘǁƞƪ ŎǃƒĂ Ü(Drypoint) ƖƧǁŰƠǁ ƻƠƞǃƒ ƧƺơǃƒƗöǉǀƘ ǅƒþƤƘƪƠǁ ƗƵĂǁƱǅ ŰƠǅƵƋ

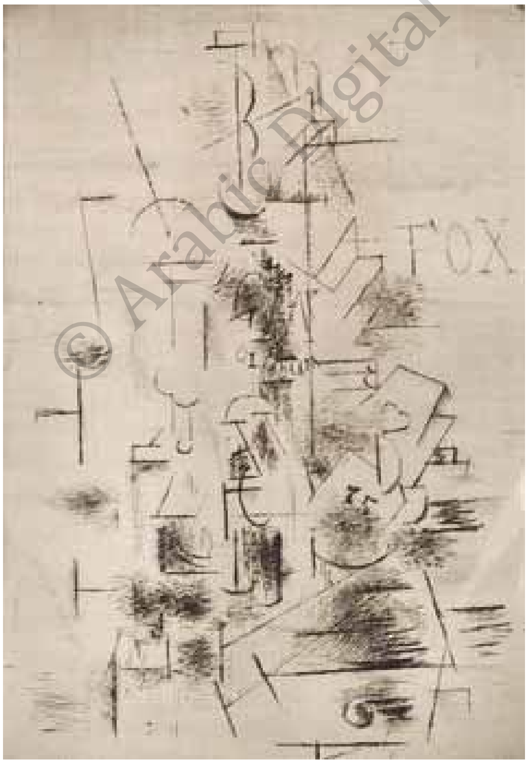
Jacques) ǇĂùǁö5 ǁƠùƞ ǇƠǉƺǃƒ ǇƋ Ơǅƚ .ƳĂǁƱǅǃƒ ƳƒþǁŰƒ Ŏ5 ƗǁǅƠƚ ƗǀöƧƱƚ ƠǋþĂƞĂ ƘǁƘǇĂ

ǅčěčď ǅƠƵ Ŏ5Ă Ü"ƗöƮƤƬ ƖƧĂƮ" ǋǁǅƵ Ŏ5 ǅčěčč ǅƠƵ Ŏ5 ƗöǉǀǃƒǉǉƦǋ ǅþƤƘƪƋ þþ (Villon

ĭþùöƧƞǃƒ ýùǅƶǃƒĂ Ü(Portrait Of A Young Women) "ƗǁƠùƬ ǁƋƧǅƒ ƖƧĂƮ" ýǅƶǃƒ Ŏ5

(Etching) Ŏưǅơǃƒ ŎƱƤǃƒ ƧƺơǃƒŎ5 ýǅƵ þþĂ Ơǅƚ Ü(The Dinner Table) "ƠƠƬƶǃƒ Ɨǁþǅǅ"

(Castleman,1988:40-42) .ŰǅƠƵ ƧƬƵ ŎǉƛƒǇǅ ƧƛƚŰ



Ü(Fox) "ƔǁƶƛƒÜǁƒƧǁ ǁƧĂƞ (čđ) ýƚƬǃƒ
.(Drypoint) ƖƧǁŰƠǁ ƻƠƞ ƧƺơǃƒčěčĎ)



ƗǀǅƠƮ ƗƶöǁƱ" ÜĂƪƠƚöǁ Ăǁǁ (čĐ) ýƚƬǃƒ
Ü(Still Life with Bottle) "Ɨƞƞƨ ýǅ
.(Drypoint) ƖƧǁŰƠǁ ƻƠƞ Ƨƺơ .(čěčĎ)



.(Drypoint) [illegible]

Louis) [illegible]

[illegible] (Marcoussis

[illegible]

[illegible] (Guillaume Apollinaire)

[illegible] (Drypoint) [illegible] (aqua fortis)

[illegible]

[illegible] (Philadelphia Museum of Art) [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

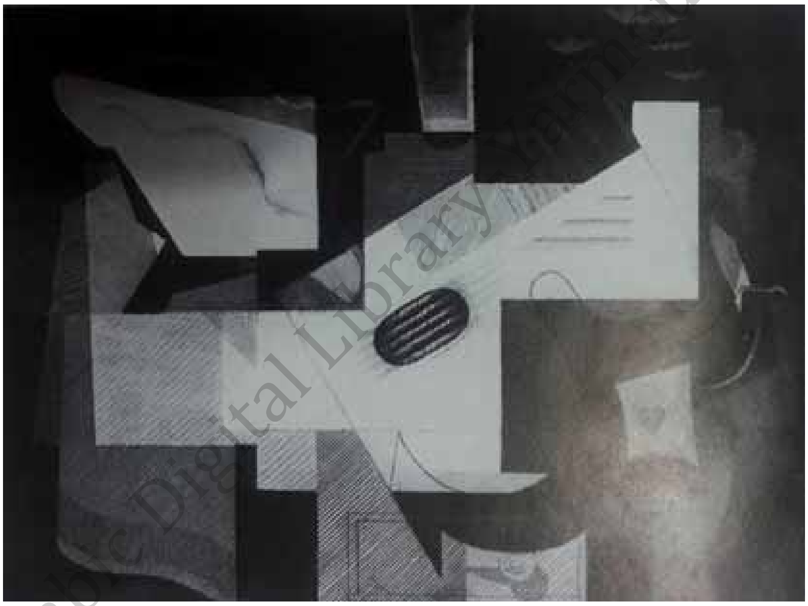
(Aquatint) ČĞùdž!f Ɨʓŀù ƮĂ (aqua fortis) ĭĂl!f ČĞdž!Ğŀ Ƨƽơ!f ǈǑŀ ƧƛŰf ƾǒdžƶ!fĂ ƴǒdžƞ!f

ƥĞư ƙ!f ƾǁƤ Ɨ!ƥĞƶdž Ǒ5 ƗǒdžĞƪƙdž!f ƧĞƛŬfĂ ƩǒƪĂǂƧĞdž ƴĞdžƵD Ǒ5 ƗƵƥŀdž!f ƗǒŀǒǂƧƙ!f ƸǒƮ!f ǁǁƙĂ

"ƗƙdžĞƮ ƗƶǒŀƱ" NǁdžƵ Ǒ5 ƘƧǌU Ǒƙ!fĂ ƟĂƱƪ!fĂ ƘĞơĞƪdž!f Ǒ5 ƾǒƿƧ!f ƜƧƥƙ!f ǁ!Ʀ ĂD ÜǑdžǒl!f

ƥùǒƥƞƙǁ! ǑùơĂƧ!f ƔŰf ǉƥƶǉ ǈD ĞǉǉǂdžƥƿÜǁčĕĎĎ Ǒ5 (Still Life: Zither and Seashell)

.Ǒƪƥǉǌ!f



ČĞdž!f ƗʓŀƮ Ɨǒǉƙ Ă ǑưdžơŸf ǑƱƤ!f Ƨƽơ!f Ɨǒǉƙ .(čĕĎĎ) Ü"ƗƙdžĞƮ ƗƶǒŀƱ" ÜƩǒƪĂǂƧĞdž ƩǒĂ! (čē) ƴǂƮ!f

."ƘǉƙĂǂŰf"

ƴĂơƙ!f Ǒ5 ƘdžǋĞƪ ǈǒǒǁŀlƙƪdž!f ǈǒǉĞǉƽ!f ƥǉƵ ƗƛƥơŸf ǈǆŀ (čĔď:ĎČčďÜƧƽƶƞ) ƧǂƦ ƥƿĂ

Ǒù5 ĞǌdžǒƥlƙĂ ƗǒǉĂǂ!f ƗǒǂǒdžĞǉǒƥ!f ǄĂǌƽdž ƴĞƤƥƣ ƴűƤ ǈdž ƗƪƧƥdž!f ǉƦǋ ǑǉĞǉ5 ƾ5fƧ ĭƦ!f Ƨǒŀǂ!f

Ƨùǒŀƶƙ!f ƴűùƤ ǈùdž ƗǒƛƥơƘĞƪdž! ƗǒǁŀlƙƪdžŸf ǑǉĞǉ5 ƥǉƵ Ɨǒǉƙ!f Ƙǁǂ ƬĂ Üǁǒ5fƧƞ!f ǈ5 ƴĞƞdž

ǘùǒǁƞ ǁ!Ʀ ČĞƞĂ ÜƳĂŀƱdž!f ƴdžƶ!f ƴƤfƥ ƴU!fĂ ČĂư!f Ǒ5 ƔƵűƙ!Ğŀ ƗǒǁǂƬ!f Ɨƞ!Ğƶdž!f ƗlǒƧƱĂ

ǑùưdžơŸf ǑùƱƤ!f ƧùƽơŸfĂ Ü(Linocut in colour) ǈĂǁdž!f ǄĂǒ!ĂǉǒǁŸf ǏǁƵ Ƨƽơ!f Ɨǒǉƙ Ǒ5

.(Etching)

ýǘùP ǇùǆǄ Ŧ ǒþùơ!ƒ YǍǀƱǆ!ƒ ý‡Tǃ! ǉþǒþƞ ŦƹĜǒƮ ǇǍǒþǒƧƞķ!ƒ ǇǍǈǤǉ5!ƒ ǨPķĎǍ ǴǆŦ

ǇùǆǍ ÜŦƛƒþơ!ƒ ŦǆƪýŦTǃ! ƘǃPþĐ ŦǀĜƪ!ƒ ƘƒƧĜǒķ!ƒ ƘĜǒǉǀķ! ǀƧǒǴʒǆ ŦǒǍƛƒþơ ƘĜǒǉǀķ! ǄǌǆƒþPķƪƒ

ŦùǉǍǃǆ!ƒ ŦùǒƧƞơ!ƒ ŦùƵǴƱ!ƒ Ü(Lithography) ŦùǒƧƞơ!ƒ ŦùƵǴƱ!ƒ ƘǴùǒǉǀķ!ƒ ǉǨùǋ ǄùǋĐ

þƞǈ5 (čĚď:ĎČčďÜƧ5ʑƞ) .(Woodcut) ƔTP!ƒ ǏǃƵ Ƨ5ơ!ƒǍ Ü(Lithograph in colour)

Ǉ5ǃ! ǑǆǃƵ ƱǀƧ ýƞĐ ǇǆǄ ƘǕǍǴơǆ (Wassily Kandinsky) Ǒ‡ƪǉǒþǈǴ‡ ǑǃǒƪǴ5 ǑƪǍƧ!ƒ ǇǴǉ5ǃ!

On White) "II Ʒƒ Ƨ5!ƒ" ŦơǍ! Ǒ5 ǁ!Ʀ ƧǌƱǒǍ ÜǴǌǉǒǀ ƨƞƒǍơ!ƒ Ŧơƒƨƍ ýƞĐ ǇǆǄ ǉƧǒƹǍ ǐþǒƧƞķ!ƒ

wassily) .(Lithograph in colour) ŦùǉǍǃǆ!ƒ ŦǒƧƞơ!ƒ ŦƵǴƱ!ƒ ǴǆþPķƪǆ ǴǌǨ5ǉ Ǒķ!ƒǍ Ü(II

(kandinsky org, 2011



ǇƒǍ!Đ ŦʑǀƧĐ /ŦǉǍǃǆ!ƒ ŦǒƧƞơ!ƒ ŦƵǴƱ!ƒ .(čěĎď) Ü(On White II) "II Ʒƒ Ƨ5!ƒ " ÜǑ‡ƪǉþǈǴ‡ (čĚ) ý‡T!ƒ
(lithograph in four colours)

Gabriele) (Franz Marc)

(Der Blaue Reiter) (Monter

(Arp)

(Malevich) (Klee) (Derain) (Braque)

.(Picasso)

(Kahnweiler)

(Etching)

(Castleman,1988:32).

(Expressionism)

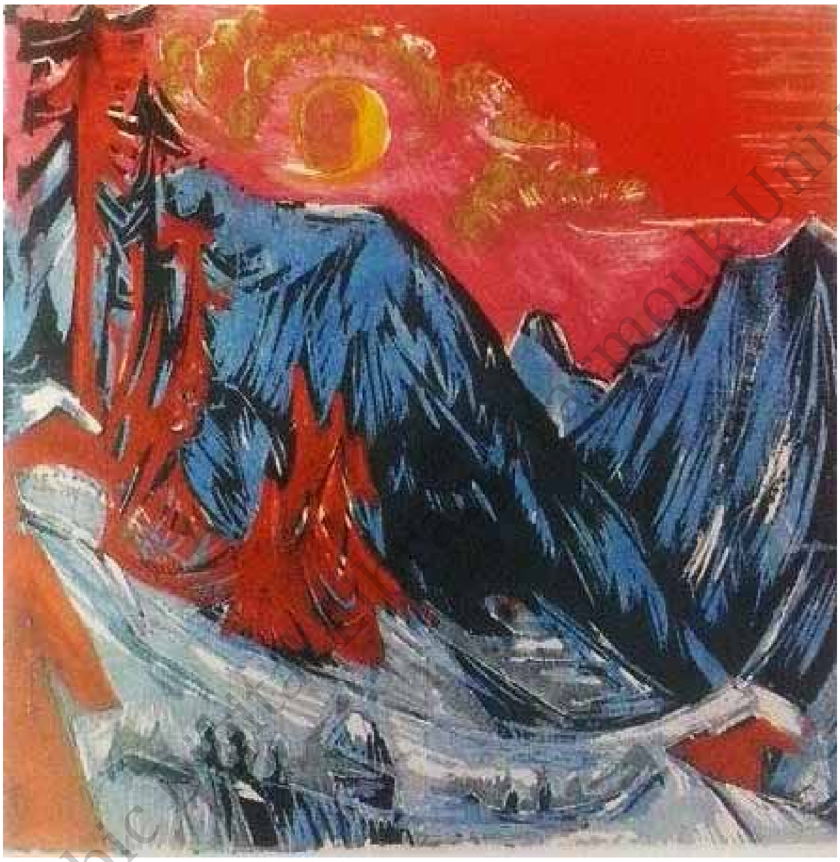
(Drypoint with Aquatint in color)

.(woodcut in color)

(Ernst Ludwig Kirchner)

Winter) "ƇǒƙƬ!ƒ Ǒ5 ƧďžǀǃƒƇĂư" ƗơĂ! Ǵŋǀǈǀǒŏƚ ǈǅďžĂ ǕŊƪ5ǈǉƚ ǴŊǈǭǒ5ǈǩƚ ƉǴƿ ǑƙǃƒƗǒƵǴŉƱ!ƒ ýǴďžƵǕƒ

(čďĎ:ĎČČĚǕǕƧ5) .Ɖčěčě ƉǴƵ (Moonlight



ǏƉƵ Ƨ5ơ .(čěčě) Ǖ(Winter Moonlight) "ƇǒƙƬ!ƒ Ǒ5 ƧďžǀǃƒƇĂư" ǕƧǈƬƧǒƗ ƸǒǴƥĂ! ƘƪǈƧƈ (čě) ýƗƬ!ƒ

.(woodcut in colour) ǈĂƉďž ƔƬƤ!ƒ

ǈǑǒ!ǴǒƧùƪ!ƒĂ ǈǑƑƒƥƒƥù!ƒ ƥǈƵ ƗǍƒƥơ!ƒ Ɨďžƪ ƘƧǌƱƉ Ǒƙ!ƒ ǁǒ5ƒƧƞ!ƒ ǈ5 ƘǴǑǈǀƙ ƉǐǋƉ ǈďžĂ

Ƨù5ơ!ƒ ƴƉ ƘǈǩĂƗǕƒ Ǖ(Etching) Ǒưďžơ!ƒ ǑƱƤ!ƒ Ƨ5ơ!ƒ :Ǒǋ (Dada and Surrealism)

Ǒùưďžơ!ƒ ǑùƱƤ!ƒ Ƨù5ơ!ƒ ƴƉ ƘǈǩĂƗǕƒĂ Ǖ(Etching with Aquatint) Ǒưďžơ!ƒ ǑƱƤ!ƒ

.(Lithography) ƗùǒƧƞơ!ƒ ƗùƵǴŉƱ!ƒĂ Ǖ(Aquatint with etching in color) ǈĂùƉďž!ƒ

(čĚĐ:ĎČčďǕƧ5ƶƞ)



.([illegible]) [illegible](Self Portrait with Grimace) [illegible]

.(Etching and Aquatint) [illegible]

[illegible] (Dada) [illegible]

[illegible]

.(George Grosz) [illegible] (Otto Dix) [illegible]

(Castleman,1988:[illegible])



ƘǀǰǩǍǂǕƒ ƴǁ Ǒưǁơ ǑƱƤ ƨƽơ .(čĕĎĐ) Ü(Wounded) "ƠǒƨƞǃƒǠ" ÜΣǂǒþ ǍǨǍ (Ďč) ƴǂT!ƒ
.(Etching and Aquatint)

Marcel) ƔǁǤùTǍþ ƴǒùƪƨǤǁ Ǒùƪǀƨƽ!ƒ ǈǤùǀƽ!ƒ ǈǒƨƨǤùƕ!ƒ Ɨǒþƒþ!ƒ þƒǍƨ þơƊ ǈǁǍ

ƗùǒƕǒƶǂǨ ƨù ƮǤǀƵ Ɲù!ǤǁƵƊ Ǒù5 ƘƨǌǗǍ ÜĬ!ǤǒƨƪƒƔǋǁ!ƒ ƊǦǤƵþ ǈǁ ǈǤǂ Ǥǁǂ Ü(Duchamp

ǈùƵ ƚ ùơƕǒ Ɗþƕ Ǎ Ɨǒþǒǀǩ!ƒ ǈǍǀƽ! Ɨǒ!ǁƞ!ƒ Ɗǒǀ!ƒ ǈǁ ƨƤƪǒ Ɗþƕ Ɨǒþƒþ!ƒ ƝǨƕǨƞƒ ǤǁþǀƵǍ ÜƗǒǀƕǀǨƪǁǍ

ǑǊ Ü ǁǒƽƒƨƞ!ƒ ǈƽ ǤǌǒƼ ƊþƤǨƪƒ ǑǨ!ƒǍ Ɗþǌ!ƒ ǈƵ ƨƕƶǨ ǑǨ!ƒ Ɲ!ǤǁƵƊ ƊǁǋƊ ǈǁǍ ÜǈƽƒǑƼ þǒþƞ ƔǍǀƪƊ

ǤùǋǤƱƵƊ Ɨùǒơ!Ǎ ǤƕƨǤT ǤǌǗ ƸǤưƊǍ Ü ƒ ǤƮƨ!ƒ ƊǀƕǤǌǁƪƨ ƒƨǒ!ǤǀǍǁǀ! ƗơǍ! ǤǌǒǀƵ Ɨǒþǒƨƕ ƗþǤƱƕ

Ü(Collotype) ƔǒǨǍ!Ǎǂ!ƒ ƗǀǒƨƱƕ ǤǋƦƽǀ ÜƊčĕčĕ ƊǤƵ (L.H.O.O.Q) "Ɨþǜơ!ƒ þƶƕ Ǥǁ" ǈƒǍǀƵ

ƨƽ!ƒ Ǒ5 ƗǀǒƨƱ ƔǒǨǍǂ!ƒǍ (Baron,2009) .(watercolor) ƗǒƑǤǁ!ƒ ǈƒǍ!ǕǤƕ þǒ!Ǥƕ ǈǒǍǀǨ!ƒ ƴǁ

ΣǀǍƽ!ƒ ǑƑǤǒǁǒǂ!ƒ ǤǌƵƨǨƤƒ ÜƗǒƨƞơ!ƒ ƗƵǤƕƱ!ƒ ƴǁǁ ǤǌǀǁǁƊ ǈǋþ!ƒǍ ǤǁƊ!ƒ ƨ5ǤǀǨ ĬǀƵ þǁǨƶǨ ǑƑǍư!ƒ

ƗǁǤǌ!ƒ ƗƵǤƕƱ!ƒ ƽƨƱ ăþơƺ ƨƕƶǨǍ ÜƊčĔđđ ƊǤƵ Ǒ5 (Alphonse Louis Poitevin) ǈǒƽƒǍƕ

(Stulik,2013:4) .ƴǤǁƶǨƪǕƒ ǀƨTǨǀǁ Ƙƪǒ! Ǥǌǀǂ!



Ǉǎʈɦɕʅǚ ʈǒ!ǚ ǇǑĂǁǩ!ƒ ƴǆ Ɣǒǩ Ă!Ă ǂ!ƒ ǂ lǒƧƱ .(čěčě) Ü"ǂpǖơ!ƒ ʈʑǚǆ" ÜƔǆǴTĂʈ ýǒʅƧǆ (ĎĎ) ýǂT!ƒ
(Collotype with watercolor) ǂǒƑǆ!ƒ ǇƒĂ!Ǖƒ

Ü ǂ ǒʈùơ!ƒ Ǉɜ!ƒ ƧĂƱǩ Ǒ5 ʇƧǒǂ ʇƧǒʎǩ (Paul Klee) Ǒǂ ýĂ Ǒǉǆ!Ǖƒ ǇǴǉɜ! ǇǴǂ ʈpĂ

Ǉùǆ Ǉʈɦǩù ʅƒ ǂƵĂƱǆ ǂơĂ! čđČ ǇƵ ʈǒɕǩ Ǒǩ!ƒ ǊǴǆƵ Ǒ5 ǴǆǴǋ ʇƧĂʈ Ƨɜơ!ƒ ƘǴǒǉlǩ! ǇǴǂ ʈpĂ

ʈʈƵ Ʀǒ5ǉǩ ǇǴp Ǵǆ ǂ ÜǇʈʑǆ!ƒ ƠƱʅ ǏƵ ǂǒƧơ Ǒưǆơ!ƒ ǑƱƤ!ƒ Ƨɜơ!ƒ ƴǆ Ƙǉǩ Ă ǂ Ǖƒ ǂ ǒưƧ ǴǋǖƤ

Ǵùǌǒ5Ă ƇƒʈĂʅ!ƒ ǂlǒƧƱ!ƒ ǊƮTǒ ǴĂʅ ǴʈƤǩʅǆ (Monotype) lʈơƒĂ!ƒ ǂƤʅǉ!ƒ ƘƒƦ ƘǴʑƱ!ƒ Ǉǆ

.ǂùƵĂƱǆ ǂƤʅǉ ǏƵ ýĂƮơ! ƨơ!ƒ ƫĂ5 ýǴǂTǕƒ ǆʅƨ ǆĂlǒ ǆƛ ʈĂʅƒ ǇĂǂ ƠƱʅ!ƒ Ƈǖƕ ǆĂlǒ

(čĒđ- čĒČ:ĎČČĔÜǉʈƵ)



الشكل (٢٣) بول كلي، "آلة الزقزقة" (Die Zwitschermaschine)، (١٩٢٢). مونوتايب (Monotype).
Museum of Modern Art, New York

ĎžƒĂŽŰƒ Ŏ5 ŃǩƧħƤ Ŏ5 (Joan Miro) ĂƧŏdž ǇƒĂƤ Ŏ!ĜŏƧʅ!ƒ ŎǉĜhʅŰƒ ǇĜǉ5!ƒ ĎžþǀƘ þǀ!Ă

Major) ǁùŏ5ƒƧɳ!ƒ ŎǉĜùǉ5! ýĂŰƒ þùƑƒƧ!ƒ ƠhùƮĎĂ ǇŏƧùƮƶ!ƒ ǇƧǀ!ƒ ƘĜǉŏƛŭƛ Ŏ5 ǀƧǂhdž!ƒ

ƠƘƘ5Ď ĭƦ!ƒ (Marcoussis) Σŏʅ ĂǂƧĜdž ǇĜǉ5!ƒ Ĭ!ǫ ǀƧŏƮƥ ǀƧƘ5! ĎžưǉĎĂ Ĝdžǂ Ü(Printmaker

ǂùŏĂƥ ǁŏ5ƒƧɳ ýĜdžƵĎ Ǉdž þþƵ ƜĜƘǉǫ Ŏ5 ƑhƕʅŃĎžĜdžưǉƒ ǇĜǂ þƥĂ ÜĎžčĕďď ĎžĜƵ ǂƵĜhƱǀ! Ƒdžʅ Ƨdž

ǂùǉĂǀdž ǂŏƥ5 ýĜdžƵĎ Ǉdž ǂƵĂdžɳdž Ďžưƙ ŎƘ!ƒĂ Ü(Dry Point) ǀƧhŰĜh ƻĜɳ!ƒ Ƨ5ơ!ƒ ǂǀŏƧƱh ǀƦ5ǉdž

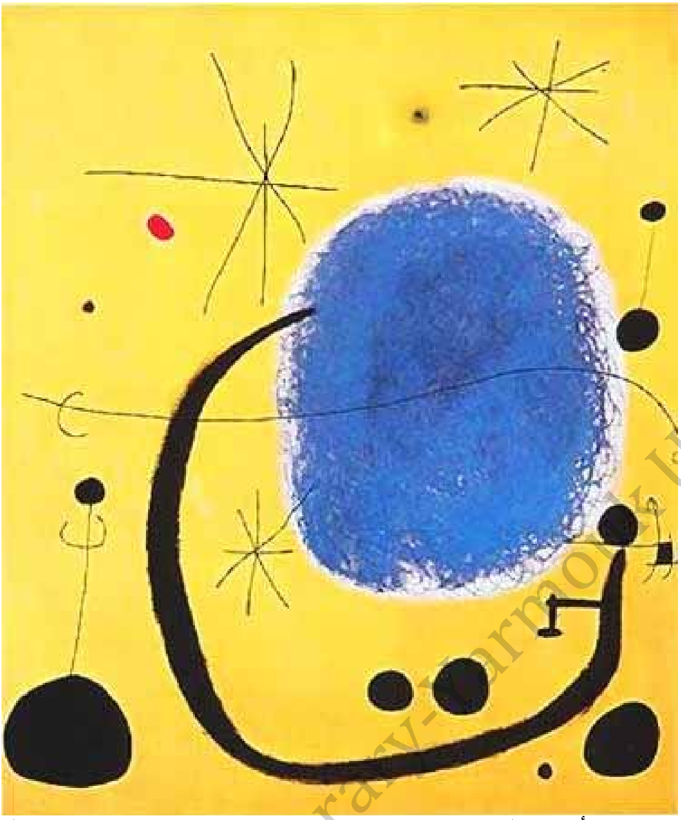
.ĎžčĕďĚ ĎžĜùùƵ (Self Portrait) ǂŏùùƮƤƬ ǀƧĂùùƮ ǁ!Ʀùùǂ Ă ÜþĂùùʅŰƒĂ ƧdžơŰĜùùh

Ăùnj5 Üǁŏ5ƒƧɳ!ƒ Ǉ5 Ŏ5 ŃƑƒþĎ ĬǀƵ ƧŏĂƮƘ!ƒ Ǉ5 Ŏ5 ŃhĂǀʅĎ ƧƛĎ þƥĂ (castleman,1988:76)

þƥĂ ÜǂƵĂhƱdž!ƒ ǂƤʅǉ!ƒ ĬǀƵ ĜnjǀŏhƱƘĂ ǂ5ǀƘƤdž!ƒ ƠƱʅŰƒ Ǉdž ǂƵĜhƱ!ƒ ǂŏǀdžƵ ƧƒƧǂƙ ĬǀƵ þdžƙƶŏ ĈƒþĎ

ǂùơĂ! Ŏù5 Ĝdžǂ ÜǀþþơdžǂǀŏƧƱh Ń5ƲĂdž ĜnjǉǂĂ ÜǀƧĂƱƘdž ǂŏƨdžƧ ŃhĂǀʅĎ ǂƛƒþơ Ŏ5 ĂƧŏdž ĎžþƤƘʅƒ

(čĚČ:ĎČČĚÜǀǉþhƵ) .ĎžčĕďđĎžĜƵ (L'Oro dell' Azzurro) "ĭĂĜdžʅ!ƒ ƨƧƨŰƒ"



الشكل (٢٤) خوان ميرو، "الأزرق السماوى" (L'Oro dell' Azzurro)، (١٩٣٥). الحفر الخطي الحمضي مع الأكوتنت (Etching and Aquatint). (109.2 X 78.7) Ǚȝ.

ǈƧù!f ǈùǆ Ɨù!ǦǍ!f ƥlƺ!f Ŏ5 ǁŏ5ƒƧɳ!f ǈ5 ơǰŏƧǦƙ Ŏ5 ƘǍƥơ Ŏƙ!f ƗǆǦǌ!f ƧǍǆǕƒ ǈǆǍ

Ǚŏù!Ǎ ŎǙǈǦƙʅ ǐ ƨŏǙɳǈǕƒ ŎɳǍ!Ǎŏɳ!f ýǍƤƥ ŎǊ ÜƧŏǍƬƙ!f ǈ5 ǏǙƵ ǎƥƬ Ǧǌ! ǈǦǂǍ ÜǈŏƧƬƺ!f

ǦǕù ưƵǙ ǈǆ ƥƥƺǊ ƗǙƬ ǏǙƵ ƠǊƬǙ ƥpǍ ÜǈǇ!f Ǚ!ǦƵ ǏǊ (Stanely William Hayter) ƧƙŏǦǊ

Ǚùʅƒ ǋǙƺùƬǆ Ɣùʅƙ‡Ǚ ǙǦƺ!f ǁ!Ʀ Ŏ5Ǎ ÜǙčěďď ǙǦƵ Ɨư ƧƺǆǙǌƺǆ ǙǦpǙǍ Ɨŏ!ǦŏƧʅ!f ƗƵǍǆɳǆ!f

Ü(Intaglio) ƧƑǦùƺ!f Ƨùɜơ!f ƘǦŏǉƙ Ŏ5 ƖƥŏƥƵ ƘƒƧǊƤ ǙƺƙǊŏ5Ǎ Ü(Atelier 17) "čē ǙʅƧǆ"

ŎùƱƤ!f Ƨɜơ!fǍ Ü(Engraving) ǈƥƺǆ!f ǏǙƵ ţ lǉ!f Ü(Drypoint) lƧǊǗǦǊ ƻǦɳ!f Ƨɜơ!f ŎǊǍ

ǻùƬǍƬƤ ǈŏǉǦǉ5!f ǈǆ ǻƥƥƵ ǋǆʅƧǆ Ŏ5 ƗǍŏƥơ!f ƘƒƧǦ‡ǊǕƒ ƘǊƦɳ ƥpǍ .(Etching) Ŏưǆơ!f

ǈùǆ ǋǉǆưƙŏ ǦǆǊ ǍǙ ÜƧƒƧʅǙ ǈǆ ǋǊ ŎơǍŏ Ǧǆŏ5 ǇƒǍʅ ƧƑǦƺ!f Ƨɜơ!f Ŏ5 ƘǦǉǦ‡ǆǫ ǈǆ ǉǍ5Ƭƙ‡ƒ Ǧǆ

ƱǍƱƤ ƨǦɳǉǕ Ɨŏ!ƈ ƗlŏƧƱǊ ýǆƺƙ ƘƒǍƥǕƒ ǈǆ ƗƵǍǆɳǆ ǁƧǍŏǍǉ Ŏ5 ƳƧƙƤǙ ƥpǍ .ǙǦǌ!ǫǍ ǦǦơŏǫ

[illegible] (Amazon) [illegible]

Soft) [illegible]

[illegible] (Etching) [illegible] (ground

White) [illegible]

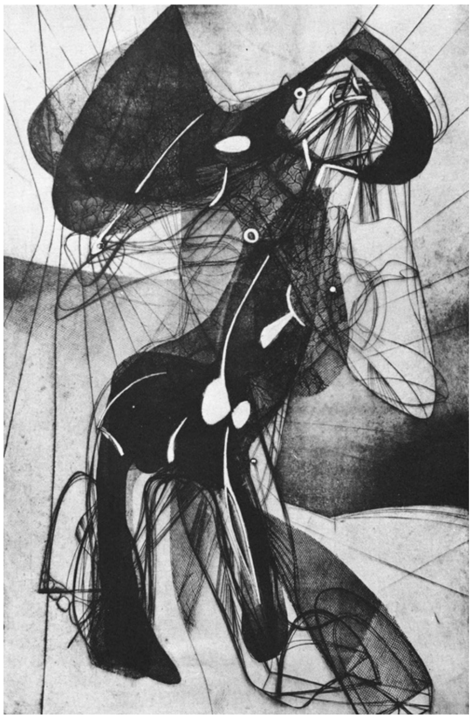
[illegible] .(Relief

[illegible]

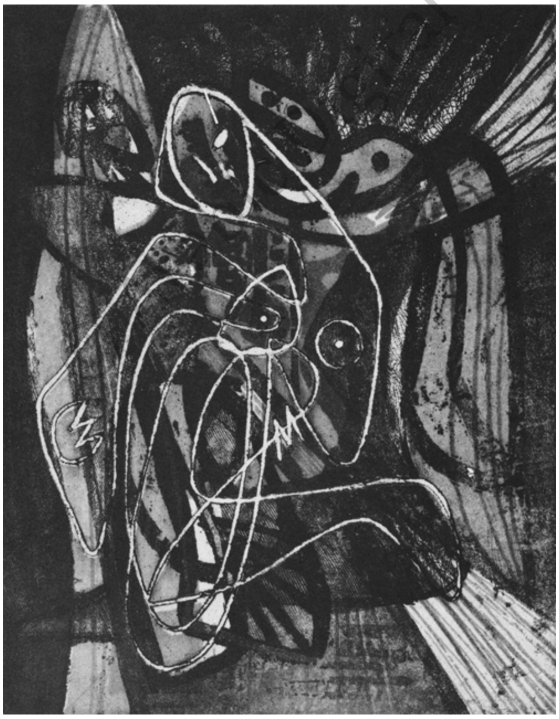
[illegible]

[illegible] (Alberto Giacometti) [illegible]

(Castleman,1988:80-81) .[illegible]



الشـكل (٢٥) سـتانلي هـايتر، "أمـازون" (Amazon)، (١٩٤٥). نقـش علـى المعـدن مع حفر خطي حمضي (Engraving and Etching).



الشـكل (٢٦) سـتانلي هـايتر، "المخطوطـة" (Palimpsest)، (١٩٤٦). طباعـة الحبـر الشـيني والسكر، حفر خطي حمضي وحفر الأرضية اللينة، وطباعة حريرية.



Ǒǩ!ƒ ĭ þǒǕƒ" ÜǑǩǆĂǂǓǒŋ ĂǩƧǶ!ƒ (Ďē) ýǂŢ!ƒ
Ĭ Ƶ ţ ǀǇ!ƒ .(čěďĐ-ďđ) Ü"ƷƒƧƼ!ƒ ǁ ǅǆǩ
.(Engraving) ǇþƶǆǏ!ƒ

ƧùƤƒĂǊ Ǒù5 ǁ ǒ5ƒƧŋ!ƒ Ǉ5 ǊƒþƤǨǅǓǶ ǀƧǒǶǂ ǊǓŋơǶ ýǓǆƵǊ ƨǓŋǇǫ Ĭ!ǫ ǇǓŋǨǕƒ ăƧŋ þpĂ

ƧǒĂù Ʈǩ!ƒ ýǓǆƵǊ ǊƱƶǆ ǑǋǓ ưǒ ΣǓp Ĭ!ǫ ǓǌǆŋơǑ5 ýǓǆƵǕƒ Ư ƶǶ ƘǇ ƮĂ ƚǒơ ÜƘǓǇǒƛǚƛ!ƒ

ƒĂǌŋǩƒ ǇǒƦ!ƒ ǇǒǇǓǇ5!ƒ ǇǆĂ (Castleman,1988:13Ď) .ǇǒƧƬƶ!ƒ ǇƧǀ!ƒ ƘǓǇǒǅǆƤ Ǒ5 ǀƧǒǶǂ!ƒ

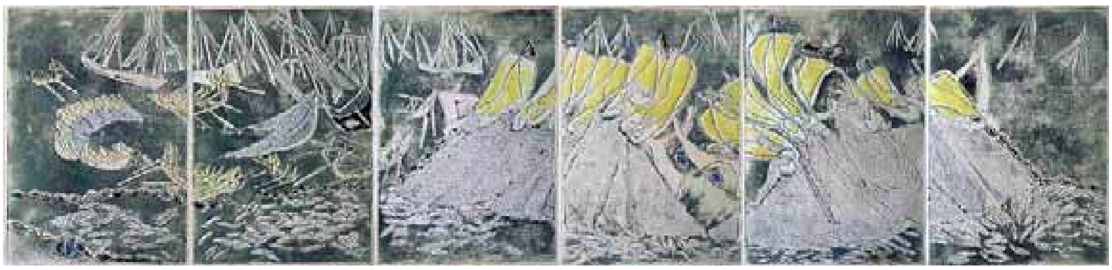
ƻ ùơǩǆ!ƒ ƴùpĂǆ Ǒ5 ƚƛơǓǶ!ƒ ƘþŋĂ þǀ!Ă Ü(Rolf Nesch) ţ ǒǇ ƻ !ĂƧ ǑǇǓǆ!Ǖƒ ǇǓǇ5!ƒ ǁ !Ʀ Ĭ!ǫ

Ǌ! ƚ ǒơǶ ÜǇǆƨ!ƒ ƴǆ ǮþǒǀƶǨ Ƙþƒþƨƒ þp ţ ǒǇ ýǓǆƵǊ ǇǶ (The British Museum) ǑǇǓƱǒƧǶ!ƒ

ǀþþƶǩǆ ýǓǆƵǊ ǇǆƘǓ5ǒ!ǩ ƔǂƧǒ ƦƤǊ ǁ !Ʀ!Ă ÜþơƒĂ ƇƨŋǂǊǌơ!ƒ ǀƧǒǶǂ ýǓǆƵǕƒ ƚƵǓǶƱ ƴƱǩǅǒ

Ĭ ù!ĂǊ ƘǇǓǂ þpĂ ÜǊŋơ!ƒ ǀƧǒǶǂ ƘǓǇǒĂǂǩ ǓǌǇǆ ǊǨǇǒ! ƯƶǶ!ƒ ǓǌưƶǶ ƴǆ ǓǌǇƮǒ ýǓǂŢǕƒĂ ǊǓǅpǕƒ

.Ǌčěďĕ ǊǓƵ ǓǌƦ5ǇǑǩ!ƒ (The Herring Catch) "ƚǂǇƧ!ƒ ǁ ǆǅ þǒƮ" ƘǓ5ǒ!ǩ!ƒ ǇƦǌ



Ē Ǉǆ ƚǒǇþƶǆ ƚƵǓǶƱ .(čěďĔ) Ü(The Herring Catch) "ƚǂǇƧ!ƒ ǁ ǆǅ þǒƮ" Ü ţ ǒǇ ƻ !ĂƧ (ĎĔ) ýǂŢ!ƒ
.Ǌǅ (60 X 42) ΣǓp ƟĂ! ýǂ .(Metal Print) Ƈƒƨŋǅ

LJǂdžķùŏ Džù! LJŏơ Ŏ5 ÜĂƪǤǂŏŀ! ĶǤdžĂƪƧ Ư ƶŀ ƧTLj Džķ ǂŏLjǤƛ!ƒ ǂŏdž!Ǥƶ!ƒ ƔƧơ!ƒ ýǖPĂ

ǂùŋǤơ!ƒĂ ƥƒĂdž!ƒ ƒ lLj ƔŀƪŀýǖķơǕƒ ýǖP ǂŏǂŏ5ƒƧŋ!ƒ Džnj!ǤdžƵD ǂƵǤŀƱ LJdž LJŏLjǤLjɔ!ƒ LJdž Ƨŏƛǂ!ƒ

LJŏƧTƶ!ƒ LJƧl!ƒ Ŏ5 ǁŏ5ƒƧŋ!ƒ LJ5 ƣŏƧǤķ Ŏ5 ǂŏdžNjD ƧƛǂǕƒ ǂƥơ!ƒ LJĂǂŏ ƥpĂ ÜlƧNjǤdž!ƒ ĭƥŏǕƒ Ĭ!ǫ

LJŏŏ!ǤŏƧùƪ!ƒ LJùdž NJƪɔLj ƧŀķƵD ƥpĂ ÜǁƧĂŏĂŏLj Ĭ!ǫ Σ ŏƧǤŀ LJdž "čē" NJdžƪƧdž ýlLjŀ ƧķŏǤNj DžǤŏp ĂNj

LJùdž ƥùŏƥƶ!ƒ ƔƦùķŋŏ ƦPDĂ ÜǑƑǤlǉķ Σ ơŀ ýlƶ!ƒ lƧƱŏƪ LJƵ lƥŏƶŀ ăƌƧŀ NJ!ǤdžƵD ĶǉƺT ǤdžƥLjƵ

LJùdž ƥƥùƵ Ǥnjŏ!ǫ ƔƦŋLjƒ ǂŏLj5 ǕǤdžƵD Džnj ư ƶŀ ƨŋLjDĂ ÜNJdžƪƧdž Ŏ5 ƱƒƧPLjǖ! LJŏŏ!ǤŏƧŏƪ!ƒ LJŏLjǤLjɔ!ƒ

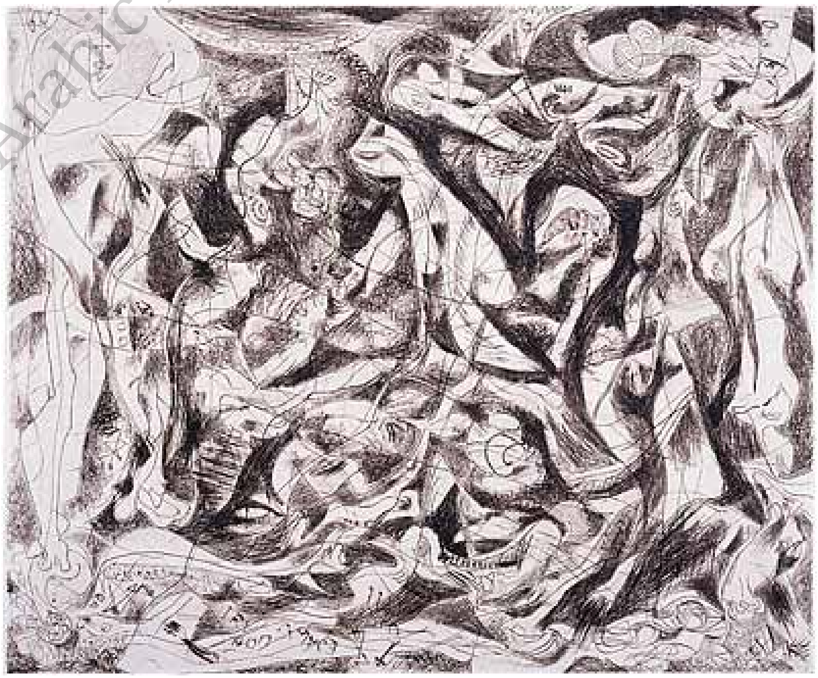
ǂùƵǤŀƱ!ƒ Ŏù5 ƧķŏǤùNj ƔĂǉùƪD ƔŏƧŋķ ǂ!ĂǤơdž Ŏ5 ǂŀƩƧ!ƒ DžnjķŀƦķŋƒ ƥpĂ ÜLJŏŏǂŏƧdžǕƒ LJŏLjǤLjɔ!ƒ

Ŏù5 ýùdžƵ ĭƦù!ƒĂ ÜDžnjLjdž ƭƥơƒĂ (Jackson Pollock) ǁĂ!Ăŀ LJĂƪǂǤŋ LJǤLjɔ!ƒ LJǤǂĂ ÜlƧƑǤƺ!ƒ

ǂŏƑǤùTLjǗƒ NJù!ǤdžƵD ýùƑƒĂD LJdž ǗưƶŀǂŏƑǤlǉķ!ƒ DžĂnjɔdž ƧŀƵ ƨŋLjDĂ DžčĕĐĐ DžǤƵ ƦLjdž čē DžƪƧdž

.ǂùŏǂŏƧdžǕƒ ǂùŏƧŏŀƶķ!ƒ ǂùŏƥŏƧŋķ!ƒ ǂƪƧƥdž!ƒ ƔĂǉƪD ƭƧǂŀdž Ķƥƪŋ Ŏķ!ƒĂ ǂŏƧŏŀƶķ!ƒĂ ǂŏǂdžǤLjŏƥ!ƒ

(Castleman,1988:128-129)



lƧŀǗǤŀ ƻǤŋ!ƒ Ƨɔơ!ƒ ƴdž LJƥƶdž!ƒ ĬǉƵ ƫ lLj!ƒ .(čĕĐđ) Ü"LJƒĂLjƵ ǖŀ" ÜǁĂ!Ăŀ LJĂƪǂǤŋ (Ďĕ) ýǂT!ƒ

.(Engraving and Drypoint)

ƨƙǒƓùǋ Ďù ƪƨďƕ Ɨǒǂǒƨďž Ǖƒ ƪƥơƙď!ƒ ƘƓǒǓĂ!ƒ Ǒ5 ǇǒƨƞƓǌď!ƒ ǇǑǉƓǉ5!ƒ Ǉď ƥƥƵ ƨƛƙ ƥ!Ă

ĭƥƨùƙǒ ƨĂƕƓƸ ǇǒǉƓǉ5!ƒ ƇǕƌǋ Ǉď ƨǌƙƬǒĂ .(Etching) Ǒư ďơ!ƒ ǑƱƤ!ƒ ƨ5ơ!ƒ Ǒ5 ǋƙƖǒƨƱĂ

Karl) ƷƒƨƓƬ ýƨƓǂĂ Ü(Mauricio Lassansky) Ǒǂ ƪǉƓƪǓ Ăǒƪǒƨ ĂƓď Ü(Gabor Peterdi)

(ĎČČĚÜƜƨ5) .ƘƓǉǒƪďƤ!ƒ ƖƨƙƼ ýǔƤ ǁǒ5ƒƨƞ!ƒ Ǉ5 Ǒ5 Ɨď ƓǋǕƓďƵ ƊƒĂďƥƥ ǇǒƦ!ƒ Ü(scharag



ǑƱƤ!ƒ ƨ5ơ!ƒ Ü"ƘǉƙĂǂǕƒ" ƇƓď!ƒ ƗƺƕƬ .(čěđĎ) Ü(Germination) "ƘƓǉǕƒ" Üĭƥƨƙǒ ƨĂƕƓƸ (ďČ) ýǂƬ!ƒ
.(Aquatint, Etching and Engraving) Ǉƥƶď!ƒ ĬƖƵ ƫ ƖǉƙƒĂ Ǒư ďơ!ƒ



الشكل (٣١) ماريسيو لاسانسكي، "صورة شخصية" (Self Portrait)، (1957). نقش على المعدن، حفر جاف بالإبرة، وحفر خطي حمضي. (Engraving, Drypoint, roulette and etching).



الشكل (٣٢) كارل شاراغ، "إنسدال الليل" (Falling Night)، (١٩٤٩). الحفر الخطي الحمضي مع النقش على المعدن. (Engraving with etching)

ƘǁƑƙǁƐ üƬƻǁƐ

ƥƬƑƴǄǁƐ ǄžƻǁƐ Ǐƺ ƿǐƺƐƥƜǁƐ Ǆžƺ ƥǋǰƯƚ

(Castleman,1988:13Ð)

[illegible]

[illegible] (Gemini GEL) [illegible] (ULAE) [illegible] (Klepra Studio) [illegible] (& Saunders

(Miles [illegible] (Tatyana

(Grosman [illegible] (June Wayne) [illegible] (Robert Blackburn).

(Chozick,2013:3) [illegible] (Saunders & Miles) [illegible]

[illegible]

[illegible] (Electrotinta) [illegible]

[illegible]

(Chozick,2013:2)

(Strober,1980:46-47)

(James Watrous)

(Chozick,2013:4)

[illegible] (Painting) [illegible]

[illegible] (Tala,2012:7) [illegible]

[illegible]

(Chozick,2013:4) [illegible]

[illegible]

[illegible] (June Wayne) [illegible] (Tatyana Grosman) [illegible]

[illegible]

(Paintings) [illegible]

[illegible] (Sculptures) [illegible]

[illegible]

(Strober,1980:51-52)

[illegible]

[illegible]

[illegible]

[illegible] (Universal Limited Art Editions)

[illegible]

[illegible]

[illegible] (Lithography)

[illegible]

[illegible] (West Islip, Long Island) [illegible]

(Fritz Glarner) [illegible] (Larry Rivers) [illegible]

(Jasper Johns) [illegible] (Grace Hartigan) [illegible] (Sam Francis) [illegible]

[illegible] (Robert Motherwell) [illegible] (Helen Frankenthaler) [illegible]

[illegible] (Lee Bonticou) [illegible] (Jim Dine) [illegible] (Robert Rauschenberg)

(James Rosenquist) [illegible] (Marisol) [illegible] (Barnett Newman)

Claes) [illegible] (Edwin Schlossburg) [illegible] (Cy Twombly) [illegible]

[illegible] .(R. Buckminster Fuller) [illegible] (Oldenburg

[illegible]

(Strober,1980:52-53) .[illegible]

[illegible] (June Wayne) [illegible]

[illegible] (W.McNeill) [illegible]

ǅĂùǇ5!ƒ ǋďǅ́ùǇƧŀ ƧŏƥùďǅǅĆù ǂ ĭǨ!ƒ (Lowry) ĭƧĂ! ĎĞƿ ƥƿĂ ÜĞǂŏƧďĐ Ŏ5 ƗƵǅƱ Ŏŏǅ5 ƥĂƞĂ

ǅJù5!ƒ ƇĞùŏơ ýùƞĐ ǅďǅ ǅŏƒĂ! Ɨơǅď Ɣŏķƨķ (Ford Foundation) ƥƧĂ5 ƗƪƪƋďǅ! ƗŏǅĞƪǅǗƒ

ǅùŏƒĂ Ƙùơķķ5ƒ ĎčĕĒČ ĎĞùƵ Ŏ5 ÜǁǃǨ! ƗƞŏķǅĂ .ƥǅŀ!ƒ ƒǨǌ Ŏ5 ƗŏƧƞơ!ƒ ƗƵǅƱ!ƒ ǅďǅ Ɨŏ5Ƨơ!ƒĂ

ƗùƵǅƱ!ƒ ýĞùƞď Ŏ5 ƇƒƧŀƤ!ƒ ǅŏŏǅ5!ƒ ƔŏƧƥķ! ƩĂǅƞǅĐ ƩĂ! Ŏ5 (Tamarind) ƥǅŏƧĞďķ ƗƬƧĂ

(Devon,2000:1) .ƗŏƧƞơ!ƒ

ýďùƬķ ÜǅùŏƒĂ ŎŀƧƥķď ĞǌƪƪĐ ƗŏƧĞƞķ ýďƵ ƫ ƧĂ (Tamarind) ǅƵ ǄƖơǛ ǋķǅ ƥƿĂ

ƗùƬƧĂĂ ÜĎčĕĒĐ ĎĞùƵ ǁƧĂùŏĂŏǅ Ŏù5 (Irwin Hollander) ƧƥǅǕĂǌ ǅŏĂƧĐ ýďƵ ƗƬƧĂ

Ŏù5 (Kenneth Tyler) ƧǅŏĞķ ĞǌƪƪĐ ĭǨ!ƒ (Gemini GEL) ǉƥĂƥơď!ƒ ǁŏ5ƒƧƞ!ƒ Ƙƒƨƒƥƫ

ƥùƞǅ ǅĐ ƥĞùǂ!ĞŀĂ .ĎčĕēĎ ĎĞƵ Ŏ5 ǁƧĂŏĂŏǅĂ ÜƥƧĂ5ƥŀ Ăŏǅ Ŏ5Ă ÜĎčĕĒđ Ŏ5 ƩĂǅƞǅĐ ƩĂ!

ƒĂŀƧƥùķ ǅŏǨ!ƒ ǅŏƵĞƱǅ! ýķŏ Ǜ ǉƧķ5!ƒ ǁǅķ Ŏ5 ĞǂŏƧďĐ Ŏ5 ǁŏ5ƒƧƞ!ƒ ǅ5! ƔŏƧƥķ ƨǂƧď ĂĐ ƗƬƧĂ

ĬùǅƵ ǊùǅƵ ǋķùǅ ĞďĂ (Tamarind) Ʊ5ĞơĂ ƨƨƵ ƥƿĂ .ǊŏŀƧƥď ăƥơ ĂĐ (Tamarind) Ŏ5

ǉĂùďǅ Ŏ5 ƘƥƵĞƪ Ŏķ!ƒĂ ƘƿĂ!ƒ ǁǃǨ Ŏ5 ǉƧƬķǅď ƘǅĞǂ Ŏķ!ƒ ǁŏ5ƒƧƞ!ƒ ǅ5 Ɨŏǅǀķ! Ǌŏ!ĞƵ ƘĞŏĂķƪď

(Strober,1980:56-57) .ăƧƤǕƒ Ɨǅŏďƞ!ƒ ǅĂǅ5!ƒ ăĂķƪďĂ ƗǅĞǂď Ăơǅ ǊďƥǀķĂ

(Impressions Limited) ĂŏƥĂķùƪĐ (George Lockwood) ƥĂĂùǂĂ! ƩƪĐĂ Ğďǂ

Ŏ5 Ŏ5Ƨơ!ƒĂ ǅĞǅ5!ƒ ǅŏŀ ǅĂĞƶķ!ƒ Ŏ5 Ɨŏ!Ğƶ!ƒ ƧŏŏĞƶď!ƒ ĎƵƥ ýƞĐ ǅďǅ ÜĎčĕđĕ ĎĞƵ Ŏ5 ǅƱƪĂŀ Ŏ5

ǉƧƑĞùƺ!ƒ ƗùƵǅƱ!ƒĂ (Lithography) ƗùŏƧƞơ!ƒ ƗùƵǅƱ!ƒ ƗƱƪƒĂŀ ǜĞķǅǗƒ Ă ƇĞƬǅǗƒ ƗŏǅďƵ

ƧĂƧùď ýùďĂ .(ULAE) ĂĐ (Tamarind) ƧŏĂƋķĂ ăĂķƪďŀ ǅǂŏ Ď! ǊǅďŀĎƹƧ!Ğŀ Ü (Intaglio)

letter press) Ü(Silkscreen) ƗùŏƧŏƧơ!ƒ ƗƵǅƱ!ƒ ýďƬķ! ƥĂĂǂĂ! ƾ5ƒƧď ýŏƪĂķ Ďķ ǅŏǅƪ!ƒ

ĬƵƥùŏ Ŏùďŏǅƶķ ƾù5Ƨď Ĭù!ƫ Ɨ5Ğư ǗĞŀ Ü(book binding and restoration) Ü(printing

ƥùƿ Ă .(Experimental Etching Studio) ŎùŀŏƧƞķ!ƒ Ŏùưďơ!ƒ ŎƱƤ!ƒ Ƨ5ơ!ƒ ĂŏƥĂķƪĐ

[illegible] (Bernard Childs) [illegible] Naum)

Saul) [illegible] (Peter Milton) [illegible] (Georgy Kepes) [illegible] (Gabo

(Strober,1980:57) .(Steinberg

[illegible]

[illegible]

[illegible] (Strober,1980:57) [illegible] Robert)

[illegible] (Rauschenberg

[illegible]

[illegible]

(Castleman,1988:[illegible])

[illegible]

[illegible] (Sculputre) [illegible] (Painting) [illegible]

[illegible]

[illegible]

[illegible] (Abstract Expressionism) [illegible]

[illegible] .(Pop Art) [illegible]

[illegible] (tusche) [illegible]

Sam) [illegible] (White Line) "[illegible]" [illegible]

[illegible] (Strober,1980:58) [illegible] (Francis

[illegible]

LJdž (Collaging) ƜǓĂǂ!ƒ /ƽ Ʈǘ!ƒ LJD þƞǆ ǁ!ǭǂǍ (Castleman,1988:čďĐ) .ǂǒǆǴƛ!ƒ

ýǴdžƵD Ǒ5 ǂǒƧƞơ!ƒ ǂƵǴƕƱ!ƒ ƘǴǒǁdžƵ LJdž Ƈƨƞǂ ƘơƕƮD ǂ!ǍǀǉdžƒǍ!ƒ ǂƵǍƕƱdž!ƒ þƒǍdž!ƒǍ ǂƵǍƕƱdž!ƒ

.(Pop Art) ĭ ƧǒǋǴdžƞ!ƒ LJ5!ƒ ǉǴƞǩƒ ǍơǉǍ ǂǒþǒƧƞǩ!ƒ ǂǒƧǒƕƶǩ!ƒ LJƵ Ǵǌƕƅþƶǩƕƒ ǑǨ!ƒ ƜƧƕǉƮǍƧ

(Strober,1980:58)



.ǂǒƧƞơ ǂƵǴƕƱ .(čĕĒČ) Ü(The White Line) "ƯǒƕǕƒ ƱƤ!ƒ" ÜΣǒƪǉƒƧ5 ǅǴƪ (ďď) ýǂƮ!ƒ

Museum of Modern Art, New York, USA .ǅƪ (90.6 x 63)

Ǒù5 ƜǴùǨǉǕƒ Ǒù5 ǀƧ5Ǎ ǁǒ5ƒƧƞ!ƒ ǑǉǴǈ5 ƧƛǂD þơD (Sam Francis) Σǒƪǉƒ Ƨ5 LJǴǂ

Ǒù ưdžơ!ƒ ǑùƱƤ!ƒ Ƨù5ơ!ƒ Ü(Lithography) ǂùǒƧƞơ!ƒ ǂùƵǴƕƱ!ƒ Ǒù5 ýdžƵ þƥǍ ÜǉƧƮƵ

LJ5! ǂƮǴƤ!ƒ ǋǨƮƧǍ ƠǨǨ5ƒ ǅčĕēČ ǅǴƵ Ǒ5Ǎ .(Silkscreen) ǂǒƧǒƧơ!ƒ ǂƵǴƕƱ!ƒǍ Ü(Etching)

Ɣùƪ ǴǉǨǒ ǴdžƕǂǒƧơƕ ǂƕƧƞǩ!ƒ ǋ! ƘơdžƪǑǨ!ƒ ÜǴǂǒǉǍdž ǴǨǉǴƪ Ǒ5 (The Litho Shop) ǁǒ5ƒƧƞ!ƒ

LJùdž ǅǌǩùǉǂdžǍ ÜLJǒƧùƤǓƒ ǁùǒ5ƒƧƞ!ƒ ǑǉǴùǉ5 ýǒƧǴƮdž! ǵdžƵþ Ƙǘǂ ƮǍ ÜǋơǃǴ Ʈdž Ǎ ǋǨǴdžǴdžǨǋǉƒǍ

[illegible] (ULAE) [illegible]

[illegible] (Gemini GEL) [illegible] (Tamarind)

[illegible]

(Wye,2004:148) [illegible]



[illegible] (Very First Stone) [illegible]

The Permanent Collection of the Whitney Museum of American Art) [illegible] (80 x 57.5) سم.

ШǴùƙǉŰ (creator) ǈǰǉǴǉƼ!ƒĂ (print technician) ƗƵǴƱ!ƒ ŐǉƼ ǈǰ ǈĂǴƶƙ!ƒ ăƥ ƥl!

Ƙƥ Ă Ǵùďǂ .‖ǒƼƒƧƞ!ƒ ǈƼ ƘǴǒďƵ Ǵnjƥ ƥƧƼǉƙ Ƨǒƶƙ! lƥǒƥƞ ýǂ ƧǴǂƙƒ Ĭ!ǫ ÜŎƑǴlƙǉƒ ŐǉƼ ýǂT

lƧǂƙďƨ ƨƧƱ Ǵnj! ǈǴǂ Ŏƙ!ƒĂ ‖ǒƼƒƧƞ!ƒ ǈƼ! lƥǒƥƞ!ƒ ƗǒƑǴlƙǉŬƒ ĬƵ ƘƥnjT Ŏƙ!ƒ ăƧƤǕƒ ýǴďƵǕƒ

ŎùNjĂ (Strober,1980:58) .ǈǒƧTƶ!ƒ ǈƧl!ƒ ƘǴǉǒƙ ýǖƤ ǈƼ!ƒ ƒȐnj ƥĂƶƬ!ƒ Ĭ!ǫ ÜYƒƥű!

(ULAE) ŎƼ ǴnjƙƵǴƱ ďǴp Ŏƙ!ƒ (Jasper Johns) ƨǉĂƞ! (Ale Cans) "lƧǒ!ƒ ƔƵ" ýďTƙ

Ƙù!ƥ Ŏùƙ!ƒĂ ÜNJƙƙĂơǉď! Ɨ!Ălǉď Ɨ!ǴƪƧ Ă lƧĂƬ ǈƵ lƧǴƵ ýďƶ!ƒ ƒȐNj ǈǴǂ Üďčĕ ĒĐ ďǴƵ ŎƼ

(Castleman,1988:čēč) .ĭƧǒNjǴùďƞ!ƒ ǈù!ƒ ƗǂƧơ! ƗǒƧƞơ!ƒ ƗƵǴƱ!ƒ ƨǒƱƙ ƗǒǴp ĬƵ

Üďčĕ ēČ - čĕĒĕ ďǴƵ ŎƼ ƷƧǉTĂƧ! (Stoned moon) "ĭƧƞơ!ƒ Ƨďl!ƒ" ýďƵ Ĭ!ǫ ƗƼǴưŰǴ

ŎùƼ ǈǒùƪǒƑƧ ǈǒƵǴùƱ ƴùď ǈĂǴƶ!Ǵ ǴnjƞǴƙǉǫ ďƙ ÜƗǒƧƞơ ƗƶƱ ďĐ ǈď ǈĂǂƙƙ ƗƪƪĂNjĂ

ƒȐùNj ÜďƒƥƤ ē ǈƵ ƥǒƨǒ YǴƼƙƧǴĂ ÜǈǒďƥƤ ǈƵ ƥǒƨǒ Ǵď ĬƵ ǴnjďƞơΘĂƒƧƙǒ Ü(Gemini GEL)

ÜƗùǒƧƞơ!ƒ ƗùƵǴƱ! ǈǒƧƞơ ƔƱƙ ƥĂ Ü‖ǒƼƒƧƞ!ƒ ǈƼ ŎƼ ĭƥǴƵ Ƨǒƹ ǴǒǉlƙƗƨǴƞǉǫ ýƛďǒ ýďƶ!ƒ

Ĭƶùƪǒ Ŏƙ!ƒ ƗǒƧƬ!ƒ ƘƒƧǒƛƙ!ƒĂ ďƞơ!Ǵ NJƞǴƙǉŰ ƗǒƧǒƧơ ƗƵǴƱĂ ÜďĂǒǉď!Ǖƒ ǈď ƠƑǴƼƬ ýƧĂ

ǉȐùNj ǈùď (Sky Garden) "ǴǴďùƪ!ƒ Ɨlǒƥơ" Ƙǉǂ ǴƵǴƼƙƧƒ ƗƬĂ Ĕĕ ŎƼĂ .ƷƧǉTĂƧ Ǵnjǒ!ǫ

(Kotz,1990:178) .ƘƥĂ!ƒ ‖!Ȑ ŎƼ ǴǒĂƥǒ ǴnjƙƵǴƱ ďƙ ƥp ƗǒƧƞơ ƗƶƱ ƧǂĐ Ƨƙƶƙ ƗƪƪƪƪƒƧ



.ǅĩ (36.2 × 28.4) .ŀŏƧησ ŀƵǴĥƱ .(čěĒĐ) Ü(Ale Cans) "ǀƧŏĥ!ƒ ƔǐƵ" ÜƨǀĳĂη Ƨĥ ǴĳĂη (ďđ) ý‡T!ƒ

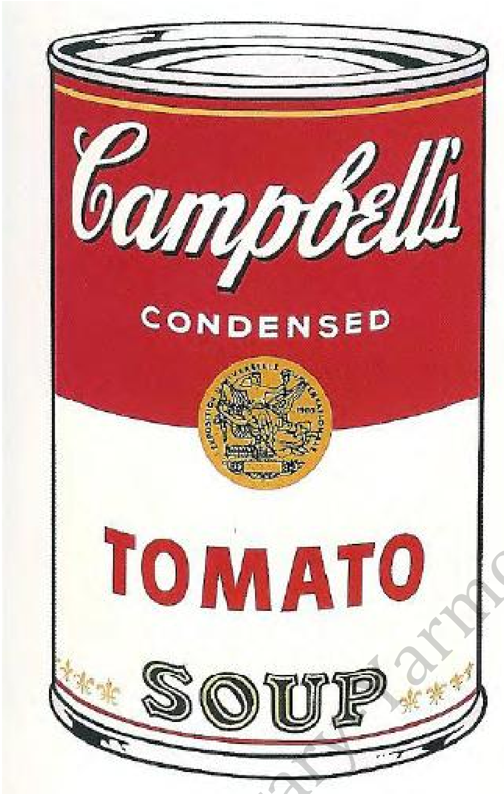


ŀƵǴĥƱ .(čěĒě) Ü(Stoned Moon) ǇǆǆǄ (Sky Garden) "ǅǴǆĩ!ƒ ŀlŏƥσ" ÜƷƧĥǀTĂƧ ƙƧĥĂƧ (ďĒ) ý‡T!ƒ

Gift of Harry W. and Mary Margaret .ǅĩ (226.06 x 106.68) .ŀŏƧŏƧσ ŀƵǴĥƱĂ ŀŏƧησ

Anderson. © Robert Rauschenberg Foundation and Gemini G.E.L.

[illegible] (Etching) [illegible] (Lithography) [illegible] (Pop Artists) [illegible] (Andy Warhol) [illegible] (Roy Lichtenstein) [illegible] (James Rosenquist) [illegible] (Silkscreen) [illegible] (Offset Lithography) [illegible] (Mass Media) [illegible] (Canvas) [illegible] (Marilyn Monroe) [illegible] (Elizabeth Taylor) [illegible] (Coca Cola) [illegible] (Campbell soup cans). [illegible] (Factory Additions) [illegible] (Tanglewood Press) [illegible] (Multiples Inc.) [illegible]. (Thompson,2013)



ŀƵǴƱ .(čěĒĚ) Ü(TOMATO from Campbell's Soup) "ĎƱǴƱ" ÜýĂǊƧƒĂ ĭƥǈ (ďē) ý‡T!ƒ

.Ďǖ (88.9 x 58.4) .ŀőƧőƧơ

ÜǇőǴù!ƒ ǉƥőƥùT (Portraits) ŀőù ƮƤT ƧĂƮ ǉƧTƵ ýĂǊƧƒĂ ǋǈ ĂƧǈĂď ǇŏƧď!Ă

ƔƵŭ!ƒĂ ǇƒĂ!Ǖƒ ýőĂơ Ŏ5 (Silkscreen) ŀőƧőƧơ!ƒ ŀƵǴƱ!ƒ ǴǌďƥǈŎ!ƒ ƘŬďơŬƒ ǕƺƮď

‖ƧǴùTő Ďù! .ŀùő‡ƧőďǕƒ ŀ5Ǵǉ! ƾőƥƥ!ƒ ýĂǊƧƒĂ Ďǌ5 ǇƵ ƧT‡ ƘǴƶƱ!ƒ ǉŖǊ Ǉǫ ÜŀőƧơ ǴǌƲ

ÜƘǴǉőù ƪ!ƒ ǉƧ5 Ŏ5 Ǵ‡őƧďď Ŏ5 ƘďTǉď Ŏ!ƒ ŀőǉĂǴƶ!ƒ ‖ő5ƒƧƞ!ƒ Ǉ5 ƨ‡ƒƧď ŀďĂƱǉď Ŏ5 ýĂǊƧƒĂ

‖ù!Ŗ Ŏù5 (Print Boom) ŀùƵǴƱ!ƒ ǉƧ5ƱƲ ǋ5ƮĂ Ďǩ ǴďƲ ĎƪǴơ ý‡TƲ ƘďǊǴƪ ǋ!ǴďƵď Ǉ‡!Ă

Ŏ!ƒĂùơĂ ÜƾƧĂù!ƒ Ĭùǉ Ƶ ŀùƵĂƱď ǉƧĂƮ ŀƑǴďǉǴďƛ ƔƧǴő Ǵď ǋƧőƪď ýŭƤ Ďƥƥ ƥƥĂ .ƘƥĂ!ƒ

ƥù!!Ă Ü ƫ ǌƥď ý‡TƲ ŎƲőƧƞ ‖ő5ƒƧƞ ǇǴǉ5 Ǵư őď ǇǴ‡ Ǵď‡ Üŀőƥőǉǉ ƘƒƧƥƮǫ Ŏ5 ƧTǉ ƧƮǉ!ƒ

(Wye,2004:162) .ǴǌƵĂǉ Ǉď ǉƥőƧ5!ƒ ýǴ‡TǕƒĂ ŀőƲőƧƞ!ƒ ǇőǌƒƧƲ!ƒ ƘǴƑď ƧƥƮď

.ŀőƨőƨơ ŀƵǴƃ .(čěĒē) Ü(Marilyn from Ten Marilyns) "ǈƼ!ƨǴǆ" ÜýĂǋƨƒĂ ĭþǉç (ďĚ) ý‡T!ƒ

Andy Warhol Foundation for the Visual Arts .ǅ༥ (91.5 x 91.5)

Pop) ǈőƨőǋǴùǆŋ!ƒ ǈőǉǴùǉƽ!ƒ ǈőƕ ǈǆ (Robert Indiana) ǴǉǴőþǉǥ ƘƨƕĂƨ ǈǴ‡ þpĂ

ǋùǉ‡!Ă ÜĂƺǴ‡őT Ŏƽ ǈĂǉƽ!ƒ þnjƶǆ Ŏƽ ŀƽǚƘƤǆ!ƒ ǋƘǴőǉǀƘ Σƨ þĂ Ü‖őƽƒƨŋ!ƒ ǈƽƕ ƒĂǆƘǋƒ ǈőƦ!ƒ (art

ǋ!Ǵ‡ùTŰ ŀƕù༥Ǵǉǆ ŀǚőù༥Ă‡ Ü(Silkscreen) ŀùƨőƨơ!ƒ ŀƵǴƃƱ!ƒ ĬǚƵ ƽơŬ ƘpĂ Ŏƽ ƨǀƘ༥ƒ

ƴùǆ ýǆƵĂ ÜŀƵĂƕƱǆ čĒČ ǈǆ ƨƛ‡ǅ ƨŋǉǅ þpĂ .(electric colors) ŀƶTǆ!ƒ ǋǉƒĂ!ǅĂ ŀƱ༥ƕǆ!ƒ

ÜƘƨǴƺƘĂƘùT Ŏùƽ (Edition Domberger) Ǵùǌǉőƕ ǈùǆ ÜǅǄ!Ǵƶ!ƒ ǅǴơǉǅ ƴőǆŋ Ŏƽ ýǆƵ ţ ƨĂ

ŰǴùǆƵǅ ‖!Ǵǉǋ ǋƘǉǅ ŀőơ (Vinalhaven Press) Ă ÜŀőƨőƨơƒŀƵǴƃƱ!ƒ ýǴŋǆ Ŏƽ ŀƽĂƨƶǆ!ƒĂ

ǈǴù‡ þpĂ .(Etching) Őưǆơ!ƒ ŐƱƤ!ƒ ƨƽơ!ƒĂ (lithography) ŀőƨŋơ!ƒ ŀƵǴƃƱ!ƒ ǅƒþƤƘ༥Ǵƕ

ΣǴ༥ŰǴƕ ǅǆǋƬ þpĂ ÜlƨǌT (Pop Art) ĭƨőǋǴǆŋ!ƒ ǈƽ!ƒ ƨĂƬ ƨƛ‡ǅ ǈǆ (LOVE) "Ɣơ" ǋǚǆƵ

The Museum of Modern) ŀőþùơ!ƒ ǈùƽ!ƒ ƻơƘǆ ǈǆ ƻőǚ‡Ƙƕ þűőǆ þőƵ ŀpǴƱƕ ǉƨǴƕƘƵǴƕ

ƘǴùƘĂơǉǆ!ƒĂ ƘǴùơĂǚ!ƒĂ ƘǴùƵĂƕƱǆ!ƒ Ŏƽ "Ɣơ" lƨĂƬ ƘƨǌƲ þpĂ ÜčěĒđ ǅǴƵ Ŏƽ (Art

ĶǴùŏǉǀķĂ Ɣùŏǂƒƨķ Ă ǇƒĂ!ǡùƅ ǤǌƞǴķǈǬ ǅķĂ ǗǴǋƨŏƸĂ ƴƒƒĂƱ!ƒĂ ĶǴŢĂƨƽǆ!ƒĂ ǅķƒĂƤ!ƒĂ ĶǴķ5ŭ!ƒĂ

(Wye,2004:166) .ŁƵĂǉķǆ ƾƨƱĂ



ŁƵǴƅƱ .(čĕĒĔ) Ü(German LOVE from Graphik USA) "Ɣơ" ǗǴǉǴŏþǉǬ ĶƨƅĂƨ (ďĕ) ýǂT!ƒ

John B. Turner Fund .ǅ!Ɩ (56.5 x 56.2) .ŁŏƨŏƨƠ

ǴǋþŏĂƨķ Ŏ5 ǇŏǉǴǉ5!ƒ Ɣ!ǴƱǆ! ĶǴǉŏķƖ!ƒ ýŭƤ ǁŏ5ƒƨƞ!ƒ Ǉ5 ƨǂƒƨǆ ĶƅǴƞķƖƒ þǀ!

ŁŏƛŭƛǅǴƖƞǅĂ ïþǴŏķƵƒ ƨŏƸ ýǂTƅ ǀƨŏƅǂ ĶǴƵĂƅƱǆ ǛǴķǉǗ Łǆƨŭ!ƒ ǴŏƞĂ!Ăǉǂķ!ƒĂ ƾ5ƒƨǆ!Ǵƅ

ǁŏķƖŭƅ!ƒĂ ǇþǴƶǆ!ƒ ŁƅƨƞķǇǆ ǇŏǉǴǉ5!ƒ ĶǉǂǆĂ Ǵǆǂ Ü(multiples) Łŏþþƶķ Ăǅ (ďD) þǴƶƅŰƒ

Robert) ǛƨƅǉŢĂƨ ýǴǆƵǅ Ķǀǀơ ƒƦǌ!Ă ǗǅǌķǴƞǴŏķơƒ ŁŏƅǅķƖ! ŁŏƵǴƅƱ ƠƱƖǡǂ Üƾ ƨĂ!ƒĂ

ƨǉĂƞĂ Ü(Claes Oldenburg) ǛƨŏƅǉþĂǅ Ü(Frank Stella) ŭŏķƖ Ü(Rauschenberg

þƒþƵǅ þǴŏþƨƒ ƴǆĂ .ýǴƞǆ!ƒ ƒƦǌ Ŏ5 ƪƨŏƅǂ ƪƨǴƞǉǬ (Gemini GEL) Ŏ5 (Jasper Johns)

[illegible] (master printers) [illegible] (Collectors Press) [illegible] (Cirrus Editions Limited) [illegible] (Judith Solodkin) [illegible] (SOLO Impression) [illegible] (the Sienna Press) (Bob Blackburn) [illegible] (Printmaking Workshop) [illegible] (Fishy Whale) [illegible] (the Landfall Press) [illegible] (Graphicstudio) [illegible] (Strober,1980:59-60).

[illegible] (Mass Media) [illegible] (Papermaking) [illegible] (Fuses) [illegible] (Strober,1980:63-64).



Colored) ƗőƧőƧơ ƗƵǴǶ .(čĕēĐ) Ü(Fuses)ǈǆ (Link) "ǶƒƧ!ƒ" ÜƷƧǶTĂƧ ƘƧǶĂƧ (ĐČ) ý‡T!ƒ

.Ǆʅ (63.5 x 50.8) .(pressed paper pulp with screenprint

ÜƘǴǈőƶǶùʅ!ƒ ƗőǴǌǈ ǏƙơƘǴǈőƙʅ!ƒ ýƑƒĂǇ Ŏ5 ƗőǀǶʅǕƒ ǋ! ǈǴ‡ ƗőĂƥő!ƒ ƗƵǴǶ!ƒ ƴǆ ýǆǴƶƙ!ƒ

Joe) ƧùǄǀőĂ Ă Ü(William Weege) ŎùƞőĂ Ü(Alan Shields) ƨƥǀőùT ǈǆ ý‡ ǈǴ‡ ƥƿĂ

ƗùŏŧőƧǆǕƒ ƘǴù‡Ƨơ!ƒ ǈǆ Ƈƨƞ‡ ƘǆTǈ Ŏƙ!ƒ ƗőƞǴƙǈǕƒ Ɣő!Ǵʅǖƒ ǉƦǋ ƻTƙ‡ƒ ǈǆ ýĂǇ (Wilfer

ƜǓĂù‡!ƒ / ƘǴǀùƮǀǆ!ƒ ǅǌ!ǴǆƵǇ ƘǈǆƯƙ ƥƿĂ .Ŏǈǁ!ƒ ŎǀǆƶǃŎ!ƒ ƧǴőƙ!ƒ ǈǆ Ƈƨƞ‡Ă (grass root)

ƽƒƧĂǕƒ ǈùǆ ƘǴùǀǶ ǈŏĂ‡ƙĂ ƽƮ!Ă (Mixed Media) ƗǶǀƙƤǆ!ƒ ǶƑǴʅĂ!ƒ ǈǆ (Collage)

ǈù5 ƘǴùőǀǆƵ ƴùǆ ǈǆƒƨƙ!Ǵùǀ ƒǋ ý‡ ÜĂTơ!ƒĂ ƗǶǴőƤ!ƒ ǴƯőǇ ƘǈǆƯƙĂ ÜƗƶǶǀǆ!ƒĂ ƗƿƨǆǆƑ!ƒ

(Strober,1980:65) .ƗǄǀƙƤǆ!ƒ ǁő5ƒƧƞ!ƒ

ƗùőƥőǀƙƑ!ƒ ƽƧùǶ!ƒ Ǐù!ǫ ǀƧǄ!ƒ ǁǀƙ Ŏ5 (Printmakers) ǈőƵǴǶ!ƒ ǈǆ ƥőƨǆ!ƒ ƔƦƞǈƒ

ƘǴǈőƙʅ ýǗƤ Ü(Robert Motherwell) ýőĂƧǋǆ Ă (Jim Dine) ǈőƒƥ ýƶ5 Ǵǆ‡ ÜƗő‡őʅǖ‡!ƒĂ

Ƨùƛǂƌ ƚùǒƧǒŀƶƙǃ! ýǒĂƧƦdž ýĂƤƥ ǈǤǂ ƥpĂ (Strober,1980:66) .ǈǒƧƬƶ!ƒ ǈƧǀ!ƒ ƘǤǈǒƶŀƪĂ ƚùƵǤŀƱ!ƒ ǅƒƥƤƙùƪǤŀ ýùdžƵ ýĂƌ ƨƞǈƌ ƥpĂ Ü(Lithograpy) ƚǒƧƞơ!ƒ ƚƵǤŀƱ!ƒ ýǀơ Ǒƽ ǴơǤƞǈ

In Black with) ǊǀùǉdžƵ ǈǤùǂ ǅčěĒď ǅǤƵ ǑƽĂ Üǅčěēč ǅǤƵ Ǒƽ (ULAE) Ǒƽ ƚǒƧƞơ!ƒ ƚùƵĂdžƞdž ƥƶŀ Ǥdžǒƽ Ǌǀƪ ǤƪƌĬǉƵ ĬǈŀĂ ǉƥǤƙƶdž!ƒ ǊƙǤƵĂưĂdž ƔǉƩƌ ǈƵ ƻǉƙƤdž (yellow ochre ƘǤǀùƮǉdž!Ǥŀ Ƨŀǂ Ǖƒ ǊdžǤdžƙǋƒ ǈǤǂ ƘǤǈǒƙƪ!ƒ ýǖƤĂ Ü(Painting) ƧǒĂƮƙ!ƒ ýǤƞdž Ǒƽ ƚ!ǤdžƵƌ ǈdž (Castleman,1988:čďē-čďĚ) .Ǌ!ǤdžƵdžŀ ǤǌƞdžƥĂ (Collage)



Ü(In Black with Yellow Ochre) "Ƨƽ Ʈdž!ƒ Ǒǈŀ!ƒ ǈĂ! ydž ƥĂƪǃ" ÜýǒĂƧƦdž ƘƧŀĂƧ (Đč) ýǂƬ!ƒ

Gift of the Celeste and Armand Bartos .ǅƪ(46 x 35.2) .ƚǒƧƞơ ƚƵǤŀƱ .(čěĒď)

Foundation



.ŀŏƧƞơ ŀƵǴƱ .(čĕĒĒ) Ü(Midsummer Wall) "ƻŏȚ!ƒ ƻȚǩǰdž Ƨƒþƞ" ÜǇŏƒþ Džŏƞ (ĐĎ) ýǂT!ƒ

The Permanent Collection of the Whitney Museum of American Art .DžƖ(105.4 x 75.2)

ƒĂǴùǂƒƧD ĭþùŏǈǩ!ƒ ǰǴùƞǩŰƒ Ĭù!ǫ ǴùƣŏD ƒĂdžƣǰƒ ǇŏŖ!ƒ ǇŏƨƧǴ!ƒ ǇŏǰǴǰ5!ƒ Ǉdžƣ ǇdžĂ

Ü(James Rosenquist) ƘùƖŏĂǂǰŏƨĂƧ Ü(Claes Oldenburg) ƷƧĂǰĂþ!D Ü(Arakawa)

Master) ǇŏƖŏFƧ!ƒ Ǉŏ5Ƨơ!ƒ ýdž ǇĂǴƶǩ!Ǵ DžnjƤƖǰ ŀƵǴƱ ƒĂdžǴp ǇŏŖ!ƒ Ü(Alex Katz) ƨǩǴǂ Ă

Marlborough) Ü(Pyramid Arts Limited) Ü(Multiples Inc.) Ŏù5 (Craftsmen

Ŏ5 ƧTǴǰ!ƒ (Brook Alexander) ƧþǰǴƖǂ!ƒ DžǴp þpĂ .(Brook Alexander) Ă Ü(Graphics

ƻŏ!Ǵǂǩ!ƒ Ơŏ5Ƥǩ ýƞD Ǉdž Ǵdžƞơ ƧƺȚD ơƖǰ ƜǴǩǰŰ ŎƖŏFƧ ǇǴǰ5 ǇŏǍŭǍ ýdž ƔŏǩƧǩ!Ǵ ǁƧĂŏĂŏǰ

ƘǴùǈƱǩdž ƽùŏǀơǩ! ǇŏǰǴùǰ5!ƒ Džƣǰƒ þpĂ ÜǴŏƞĂ!Ăǰǂǩǐ! ǀþǴƣdž!ƒ ýǴdžƵŰƒ ŀŏ!Ǵdžƞ DžnjƖ5ǰŰ ƒĂǈƖǰĂ

ǇùƵ ǊǩǴùǰ!ƒ ǇǴùdžŰƒ DžþùƵ ŀǈƧǴơdž!Ă ÜƔƖĂơdž!ƒ ǀǴŏơ!ƒ ƱdžǰĂ ýǴdžƵŰƒ Ƙdžƞǋ Ŏǩ!ƒ ýdžǩƞdž!ƒ

(Strober,1980:66) .ƧǀǩƖdž!ƒ ƧŏƺĂ ĭþǴȚǩpŬƒ DžƤƣǩ!ƒ

[illegible]

[illegible] (minimal Art) [illegible]

[illegible] (conceptual artists) [illegible]

[illegible]

(Chozick,2013:3) [illegible]

[illegible]

[illegible] (Antonio Frasconi) [illegible]

[illegible] (Elizabeth Catlett) [illegible]

[illegible] (Pop Art) [illegible] (Jim Dine) [illegible]

[illegible] (Helen Frankenthaler) [illegible]

[illegible] Neo-) [illegible]

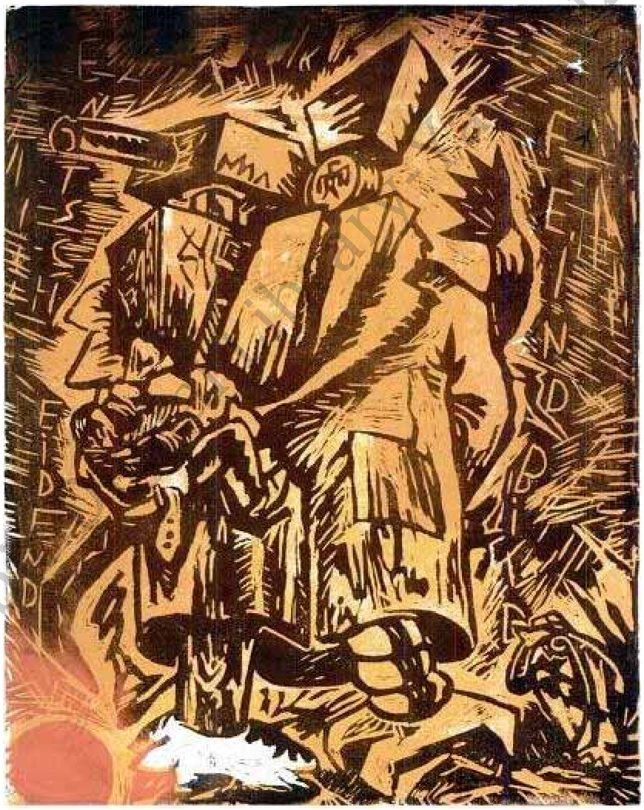
Üþþùŋkďž ƨùŏǂƧkŀ (Figurative Art) ĭ ƧŏĂù Ʈk!ƒ ǈƽ!ƒ ƇƠŋĂ .(Expressionist Painting

ƘƪǉǉƧƬƓǉ!ƒ ƘǉƓǂ þþĂ .ƓŀĂƧĂƉ Ŏƽ Ƨŏŀǂ ƉƓďžƘNjƒ ƴưĂďž þŏþŋ ǈďž ƠŀƮŏ! ŎŀĂƧĂǕƒ ǈƽ!ƒ þƓƵĂ

Ŏùƽ ŎǉƓùďž!Ǖƒ ƧƮǉƶ!ƒ ýƓƤþƥ Ŏƽ ýƓƶƽ ƧĂþ ƉǌǰǊ! ǈƓǂ ǈŏƦ!ƒ ǈďž ơŏǉĂŏďž ǈďž (Sabine Knust)

Ü(Georg Baselitz) ƨk!ƨƓŀ ƜƧĂŋ ýƛďž ǈƓďž!Ɖ ǈŏǉƓǉƽ! ƘƓƵĂŀƱďž ƧƬǉ ýǖƤ ǈďž ƨƧƓŀ!ƒ Ƨƽơ!ƒ

(Wye,2004:27) .(A. R. Penck) ǁǉŏŀ Ă Ü(Jörg Immendorff) ƻƧĂþǉďžƉ Ă



Ü(First Concentration I) ǈďž (Decisive Enemy) "ƉžƪƓơ!ƒ Ăþƶ!ƒ" Üƻ ƧĂþǉďžƉ ƜƧĂŋ (Đď) ýǂƬ!ƒ

.(International Print Fund) .Ɖžƪ(99.2 x 78.6).ƉžĂŏ!ĂǉŏǁƒǁǍ Ĭǁƶ Ƨƽơ .(1982)

ƒĂ!þŀkùƪƒ ǈŏƦù!ƒ ǈŏǉƓǉƽ!ƒ ǈďž (Georg Baselitz) ƨk!ƨƓŀ ƜƧĂŋ ŎǉƓďž!Ǖƒ ǈƓǉƽ!ƒ ǈƓǂĂ

Ɠùďžǂ ÜǂùŏǉƽƒǁNkƧŏùƪďž Ŏùƽ ǂƵĂŀƱďž ƻ!Ǖƒ ƔƧƓǉŏ Ɠďž ƝkǉƉ þþĂ Üǉþŏþŋ ƧƓŀơďžŀ ǂƵƓŀƱ!ƒ Ƨŀơ

ǇǿǜǍ ÜŧùƵǋƱ!ƒ ƧǊơ ǇǰǓ Ǖƥǐ (Oil Paint) ŧǒǨǒƨ!ƒ ǇƒĂ!Ǖƒ ŧǒƵǋƱ!ƒ ƠƱƪǕƒ ǏǇƵ ǅƥƤǨƪƒĂ

ŧùǁǖǁ ƴùǰ ǐƧǴùƵ" Ă (Woman on the Beach) "ƐƱǴƬ!ƒ ǏǇƵ ǈƧǰƒ" ǁ!Ʀ ǏǇƵ ŧǇǁǰǕƒ

ǉƦǖǋ ƘǇù Ƭơ ƥùƿĂ Ü(Nude with Three Arms) (Akt mit drei Armen) "ƳƧƦǅ

Ǒù5 (Neo-Expressionist) ŧùǁƥơǰ!ƒ ŧǒƧǒƶǨ!ƒ ŧǂƧơ ýǖƤ ƧǒǊǂ ǅǴǰǨǋƒ ǏǇƵ ƘǴƵĂǊƱǰ!ƒ

ǏùǇƵ ƧùƽơƒĂ ǅĂùǒ!ĂǇǒǇ!ƒ ǏùǇƵ ƧƽơƒƧĂǌǓ ǉƥĂƵ ǉƧǨ5 Ǒ5Ă ÜƘǴǇǒǇǴǰǁ!ƒĂ ƘǴǇǒƶǊƪ!ƒ ƧƤƒĂǅ

(Wye,2004:204) .ƧǒǊǂ ýǂƬǊ ƳƬƤ!ƒ



ǏǇƵ Ƨƽơ .(čěēē) Ü(Nude with Three Arms) "ƳƧƦǅ ŧǁǖǁ ƴǰ ǐƧǴƵ" ÜƨǨ!ƨǋ ǇƧĂƞ (ĐĐ) ýǂƬ!ƒ

.ǅƪ (263 x 157) .(Linoleum cut with oil paint additions) ŧǒǨǒƨ!ƒ ǇƒĂ!Ǖƒ ƴǰ ǅĂǒ!ĂǇǒǇ!ƒ

(Jeanne C. Thayer Fund and Purchase Fund)

[illegible]

[illegible] (Perspex) [illegible]

[illegible]

[illegible] (Digital Print) [illegible]

[illegible] (Tala,2012:ĕ)

[illegible]

[illegible] (Pop Art) [illegible]

[illegible] (Silkscreen) [illegible] (Planographic) [illegible] (Intaglio)

[illegible] (Relief) [illegible]

ǴnjηdžþƜ ǼƯǒƊ ƊǐǴǒǀ!ƒ Ɗǐƙ ÜƖþþƶƙdž ƗƵǴƜƱ Ɨǒǁdžƶǂ ƖþơƒĂ ýǴdžƵƊ Ǒ5 ƗǒþǒǁƖƙ!ƒ ƘǴǒǈƖƙ!ƒ ǈƦNj ydžη ƾƜƪ

Ǒ5ƒƨƺĂùùƙĂ5!ƒ ƨǒĂùù Ƭƙ!ƒ Ă Ü(Sculpture) Ƙùùơǈ!ƒ Ü(Painting) ƨǒĂùù Ƭƙ!ƒ ƴùùdž

ƘǖƙùdžƒĂ .(MultiMedia) ƱƑǴùƪĂ!ƒ ƖþþùƶƙdžǕǴdžƵƊ ǴNjƨǴƜƙƵǴƜ ǴNjƨǒƺĂ (Photography)

ǏǁƵ þnjTƙ Ǒƙ!ƒ ýǴdžƵǕǴƜ ÜƖþǒþƵ ǈǂǴdžƊ Ǒ5 ƻơǴƙdž!ƒĂ ƯƨǴƶdž!ƒĂ ýdžƶ!ƒ ƫ ƨĂĂ ƘǴNjĂǒþĂƙƪǕƒ

Strober,1980:80-) .ǴùnjǒƼ ǸƙǴǒǁdžƵ ƨǒƛƙĂ ÜăƨƤǕƒ Ɨǒǈ5!ƒ ýǴǂTǕƒ ydž ǁǒ5ƒƨη!ƒ ǈƼ Ǌdžþ

(81

▪ ƛƊǉǃ ƺdž ƊǁǁƐþƿ ƊǐƲ ǁǁƐ ǂTǂNjþ ǈNjǁǁdžƟ ƪ :

ÜǈǒƨùTƶ!ƒ ǈƨùǀ!ƒ ƘǴǈǒƙùƪ Ǒù5 Ưƶƛ!ƒ ǴnjƯƶƜ ydž ǁǁǴdžþǈǕǴƜ Ɨǒǈ5 YĂƨ5 Ɩþ Ƶ ƘƊþƜ

Richard) ǈĂƙǁdžǴùNj þƨǴùTƙǒƨ ǑǈǴùƱǒƨƜ!ƒ ýǴùƛdžƊ ǈǒƨĂnjTdž!ƒ ǈǒǈǴǈ5!ƒ ǈƊdž þþƵ ƊþƤƙƪƒĂ

ƗùǒƨǒƨƠ!ƒ ƗƵǴƜƱ!ƒ (Robert Raushenberg) ǁǁƨƜǈTĂƨ ƘƨƜĂƨ Ǒǂǒƨdž ǕƒĂ (Hamilton

(Andy Warhol) ýĂNjƨƒĂ ǏþǈǄ ǈǴǈ5!ƒ ǈƊ Ǵdžǂ .(Canvases) ƘǴơĂǁ!ƒ ǏǁƵ (Silkscreen)

ĂǁǁǒƨƜ ƾĂơƪdž ƾǒþǴǈƬ ýƛdž þǴƶƜǕƒ Ɨǒƛǖƛ ƊǐǴƪηƊ ǏǁƵĂ ƗdžƤƯ ƊǐǴηơƊ ǏǁƵ ƘǴơĂ! ýdžƵ ǼƯǒƊ

(Kiki Smith) ƗǒdžùƪǑùǂǒǂ ƗùǒǂǒƨdžǕƒ ƗǈǴǈ5!ƒ ǈƊ Ǵdžǂ .(Brillo pad boxes) ƖƨĂnjTdž!ƒ

ǈǴǂĂ (Tala,2012:7) .(Soft Sculpture) ƗǈǒƘǴƙĂơǈdž ǴnjƶdžƘǁǁdžƵĂ ƫ Ǵdžǀ!ƒ ǏǁƵ ƘƶƜƱ

Üǁùǒ5ƒƨη!ƒ ǈƼ ydž ƘơǈƒĂ ƨǒĂƬƙ!ƒ ƒĂƶdžη ǈǒƦ!ƒ ǈǒǒǂǒƨdžǕƒ ǈǒǈǴǈ5!ƒ ǈƊdž þǒþƶ!ƒ ǈǒƜ ǈƊdž ǼƯǒƊ

ÜƗùǒǈ5!ƒ ýǴǂTǕƒ ǈƦNj Ǒ5 ǁǒ5ƒƨη!ƒ ǈƼ ƘǴǒǁdžƵ ƔǈƒĂη ƻǁƙƤdž ƾǒƜƱƙ Ǒ5 ƨǒƜǂ ƨĂþ ƊǐNj! ǈǴǂĂ

Chuck) ƨĂùǁǂ Ă Ü(Frank Stella) ǚǒƙùƪ Ü(James Rosenquist) ƘùƪǒĂǂǈǒƨĂƨ

(Strober,1980:81) .(Close



.ŧǒƧǒƧơ ŧƵǦƱ .(čěĒĐ) Ü(Brillo Soap Pads Box) "ĂǜǒƧƕ ƨǒþǤǰƬ" ÜýǍǋƧſǍ ǐþǉƈ (Đđ) ýǂT!ƒ

(The Andy Warhol Museum, Pittsburgh) .Ǆƪ (43.2 × 43.2 × 35.6)



ŧƵǦƱ Ü‖ǒǒƧǂ .(čěĒĚ-čěĒě) Ü(Swingeing London Ēē(f)) ÜǇǍǘǆǤǋ þƧǴTǩƧ (ĐĒ) ýǂT!ƒ

Acrylic paint, screenprint, paper, aluminium) ƫ ǤǆI!ƒ ǏǛƵ Ư ǆơǍ ǄǍǒǉǆ!Ǖƒ ÜƨƧǍ ÜŧǒƧǒƧơ

.Ǆƪ(67.3 x 85.1) .(and metalised acetate on canvas

[illegible]

[illegible]

[illegible]

[illegible] (Statement) [illegible]

[illegible] (Robert Rauschenberg) [illegible] (Strober,1980:82) [illegible]

[illegible]

[illegible]

[illegible] (Estate) [illegible]

[illegible]

[illegible]

[illegible] (Pop Art).

(Marter,2011: 226)



[illegible] (Estate) [illegible] (Oil and Screenprinted inks on Canvas). (2.44 x 1.7) [illegible] Gift of The Friends of The Philadephia Museum of Art.



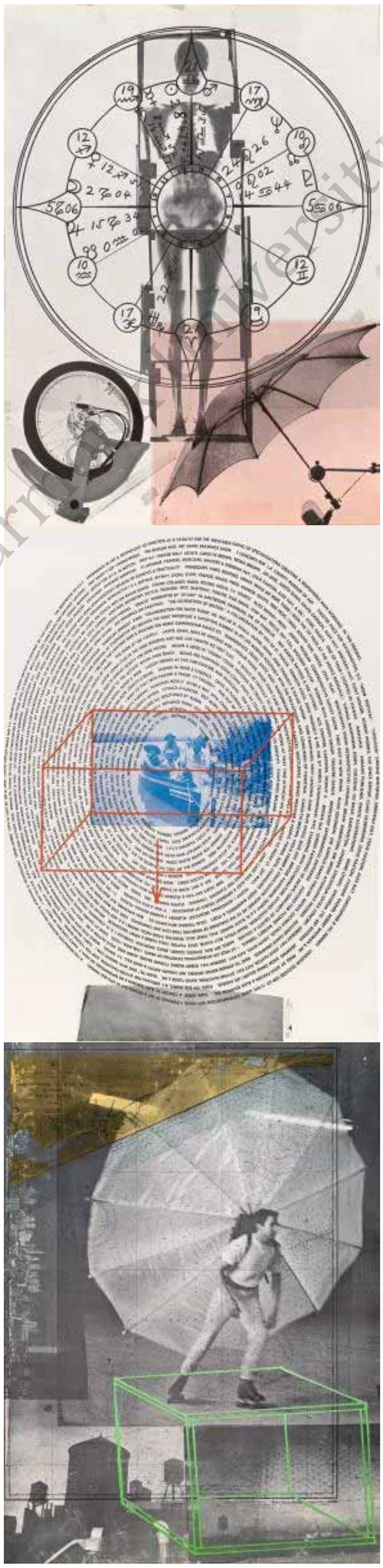
ŀǒƧǒƧơ ŀƵǘƱĂ Ǒǩǒƨ ǅʅƧ .(1964) Ü(Retroactive I) "ǑƶɳƧ!ƒ ƧƛǕƒ" ÜȜƧǈȚĂƧ ƘƧǇĂƧ (ĐĚ) ýǂT!ƒ
.ǅʅ (213.4 x 152.4) .(oil and silkscreen ink on canvas) ƫ ǆǆl!ƒ ǏǅƵ
Wadsworth Athenuem Museum, Hartford, Connecticut.

ƴùǆɳ Ĭ ùǅƵ ŀùǆǌǆ!ƒ ŀùǅƛǆǕƒ ǇJùǆ (Autobiography) "ŀǒǩƒŘ!ƒ lƧǒʅ!ƒ" ýǆƵ þƶǒĂ

Ƙùʅ5ĂǕƒ ŀƵǘƱ ǅƒþƤǩʅǘ ǋɳǩǅ ƟƒĂ!ǅ ď ǇƵ lƧǘƵ ĂǋĂ ÜƧǒĂȚǩ!ƒĂ ǁǒ5ƒƧɳ!ƒ Ǉ5! ȜƧǈȚĂƧ

Line) ǑùƱƤ ǅùʅƧ Ü(Photograph) ŀùǒ5ƒƧƩĂǩĂ5 ƧĂù Ț Ü(Offset Lithography)

(Strober,1980:83) .ƴǈȚǕƒ ƘǆǆȚǇĂ Ü(Drawing



"Ɨùǒƙƒ̣Ʀǃƒ lƧǒùƪǃƒ" ÜȜƧǶùTǍƧ ƘƧùƕǍƧ (Đĕ) ý‡ùTǃƒ

Ƙùùƪ5ǍǕƒ Ɨùù ƵǶʊ .(1968) Ü(Autobiography)

.Ďƪ (504.8 x 123.81) .(offset lithograph)

Collection SFMOMA, Gift of Marion
B. Javits, Robert Rauschenberg, and Milton
Glaser.

Ɨùŏǉǀǩ ǅƒþƤǩù˥Ǵ ýǆž ƗƑǴǆ ƔƧǴǀŏ Ǵǆ (Anselm Kiefer) Ƨƽŏǂ ŎǉǴǆ!Ǖƒ ǇǴǉƽ!ƒ ǋǩǉǅ

Ƙùǈz! Ŏǩ!ƒĂ ÜƗŏǉƽ!ƒ ǊǩƧŏ˥ǆ Ŏ5 ǴǌǈǆžǩƖ˥ƒ Ŏǩ!ƒ ǈþŏơĂ!ƒ ǁŏ5ƒƧƞ!ƒ ǇƷ5 Ɨŏǉǀǩ ŎǋǌĂ ƔƬƤ!ƒ Ƨƽơ!ƒ

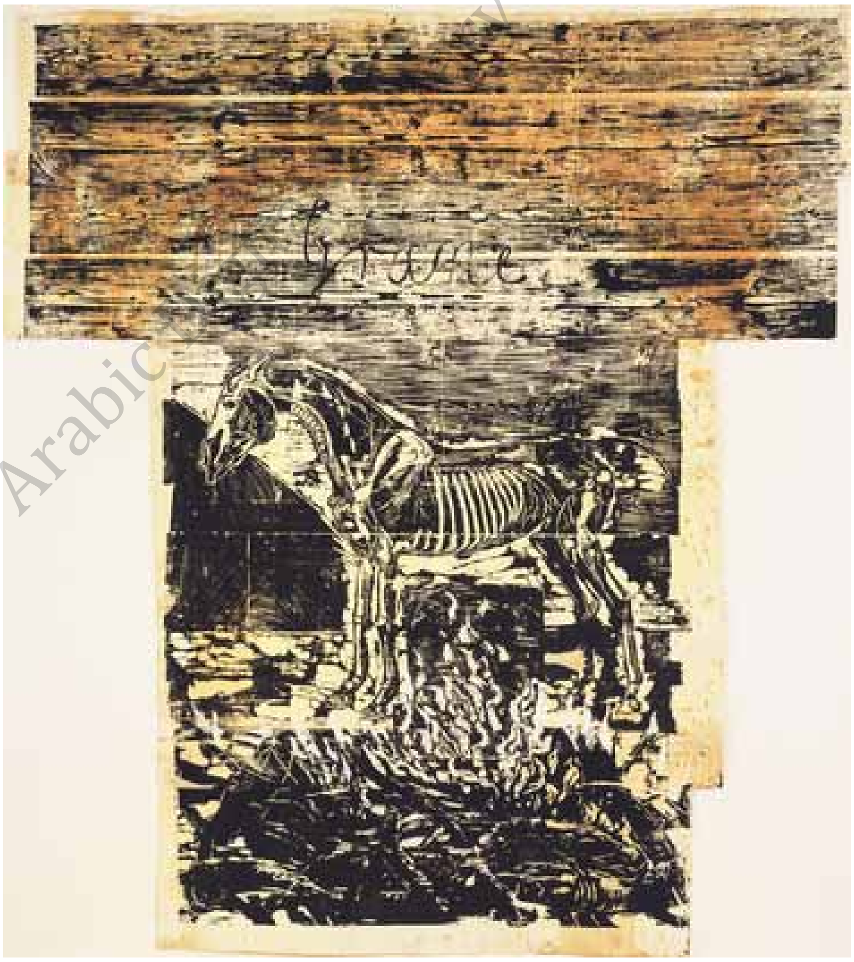
ǋùǆþ Ǐù ž ýǆž Ɨŏþŏǩ Ƨŏŏǆ Ƙǆ ƵĂǈƱǆ ǛǴǩǉǫ ǇǇǆ Ǖþǈ ǁ!Ʀ ýǆĂ ÜǊǈǆž Ŏ5 ǾŏƧĂơǆ ǿƧĂþ

Ƙù ƬĂ ƗǴǌ ǅǴƞơǈ ýǴǆƵ ƨƤ! Ǵǌ ư zǈ ýǆ Ǵǌzǆƞ Ɨŏơ ÜƧŏĂƬǩ!ƒ Ŏ5 ƔƬƤ!ƒ Ǐž Ƨƽơ!ƒ

Ƨùƽŏǂ ǅǴpĂ Ǵǆǂ .Ɨŏơŏ ưĂǩ!ƒ Ɣǩǂ!ƒ ǇǆþŏþƵ!ƒ Ŏ5 Ǿ ư ŏǅ ǴǌǆþƤǩ˥ƒ Ŏǩ!ƒĂ ÜŎ!Ǵž Ŏ˥5Ǵǉǩ ăĂǩ˥ǆ!

ÜƗùŏ5ƒƧƺĂǩĂƽ!ƒ ƧĂùƬ!ƒ ǁ!Ʀ Ŏ5 Ǵǆǈ ÜǋǁǴžǅ Ŏ5 þƒĂǆ!ƒ ǇǆƵ ƗžĂǉǩǆ Ă Ɨz˥ƒĂ ƗžĂǆƞǆ ǋǆþǈ

(Wye,2004:210) .ǴǋƧŏƺĂ Ɨ5Ǵƞ!ƒ ƨƒƧĂǕƒ ÜýǆƧ!ƒ Ü ƒ ǴƬƧ!ƒ ÜǇƒƧƱǀ!ƒ Ü ƫ ǀ!ƒ



ǏǈŽ ÜǛǗĂǂĂ Ɨŏǩŏƨ ǇƒĂ!ǅ ýǆ ƔƬƤ!ƒ Ǐž Ƨƽơ .(1980-93) Ü(Grane) "ǇŏƧǀ!ƒ" ÜƧƽŏǂ ǅǈ˥ǉǅ (đČ) ýǂƬ!ƒ

.(Woodcut with paint and collage additions) ǇǴǩǂ ǏǈŽ ƘþƬ ƗpƧĂ ƧƬŽ ƗǺǖ

.ǅ˥ (277.1 x 250.2)

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible] Frank) [illegible] (Multiples) [illegible]

[illegible] (Stella

(Strober,1980:81) .(Louise Nevelson)



Intaglio [illegible] .(1970) (The Great Wall) "[illegible]" [illegible] ([illegible]) [illegible]
series, assemblage of wood grained lead foil relief elements bonded to heavy rag paper. Gift of Louise Nevelson. Photograph by Julie Warchol.



.(1970) Ü(The Great Wall) "DžǒŨƶ!ƒ Ƨƒþƞ!ƒ" ǇǰǆǅǇǅǆǍǄǅǆǇǈǉǊǋǌǍǎǏǐǑǒǓǔǕǖǗǘǙǚǛǜǝǞǟǠǡǢǣǤǥǦǧǨǩǪǫǬǭǮǯǰǱǲǳǴǵǶǷǸǹǺǻǼǽǾǿ (đĎ) ý‡T!ƒ
Photograph by Julie Warchol.

Ŏ5 ƒĂ‡ƧǴT ǇǰŘ!ƒ ǇǰķǴơǇ!ƒĂ ǇǰďžǴƪƧ!ƒ ƷƧƕǇTƧĂ ÜƘƪǒĂ‡ǇƨĂƧ Üűǒƙƪ ǇǰǆǅǇ ý‡ ýǆǅ þl!

‖ǒ5ƒƧƞ!ƒ ǇǰI ƒĂƕŘƞ þpĂ ÜƊčěĐđ ǄǴƵ Řǆǅ ‖ƧĂǒĂǒǇ Ɨƪ Ƨþǆǅ Ǉǰǆǅ Ǵƨƞ‡ Ǵ‡ǒƧǆǅ Ŏ5 ƗǒǇǰ!ƒ ƖþǴǒl!ƒ

ƗƶǆǅƞƙǆǅƵ!ƒ ýǴǆǅƵŰƒ Ŏ5 ǆǅǴǒǆǅƵ ‖ƒƧTǆǅ ǇƧǒǆǅ! ƒĂƕǴƞƙƪƒĂ ƘǴǇǒƙƪ!ƒ ýƑƒĂǅ Ŏ5 ǇƧĂnjƱ ƖþĂƵ ǴǴǇǆǅ

Ƙùǒlƕ ÜǇĂùǇ!ƒ Ǉǰƕ Ɲǆǅþ!ƒ Ăơǉ ĭĂƥ ǇǴƞƙƒ ƚĂþơ Ǉǆǅ ǆǅƩƧ!ǴƕĂ .Ư ƶƕ!ƒ Ǵnj ư ƶƕ ýǆǅ Ɨƞǆǅþǆǅ!ƒĂ

ƔùǒƗƧƙ!ƒĂ ýǒǆǅƞƙ!ƒ Ăơǉ ǇǴƞƙű! ƭƧƱǇ Ǉ‡!Ă ÜƗƕ!ǴƩĂ ƚƨǒǆǅǆǅ ƗƶƕƧŰƒ ƗǒþǒǆǅƙƗ!ƒ ‖ǒ5ƒƧƞ!ƒ Ǉ5 ǆǅǴƪpǅ

Ü‖ùǒ5ƒƧƞ!ƒ Ǉ5 ƘǴǒǆǅƵ Ŏ5 ƗǇǆǅǴ‡!ƒ ƗǒƙơǇ!ƒĂ ƗǒƧĂƮƙ!ƒ ƔǇƒĂƞ!ƒ ýǆǅ ƘǴƙĂơǇǆǅ!ƒĂ ƘǴơĂǆǅ!ƒ Ŏ5

Ƙǆǅ‡ùTĂ ƖþùǒþƞƗǒ!Ǵǆǅƞ ýĂǆǅơ ƘƧǴǅ Ŏƙ!ƒĂ ÜǆǅǴƙǇű! ƗǒþǒǆǅƙƗ!ƒ ǆǅƱǇ!ƒ Ǉǆǅ Ɨ5ǆǅƤǆǅ ýǴ‡Tǅ ƘƧĂƱƙ

(Strober,1980: 82-89) .ǇǰǇǴǇ!ƒ ƻǒlƙĂ ǆǅǒǆǅƶƙ! ƖþǒþƞǆǅƱǇĂ Ɲnjǉ

Ƙùƪǒ‡ǇƨĂƧ ýǴùǆǅƵǅ Ŏù5 ƅǒǆǅƵ ǅǒƙƙ ‖ǒ5ƒƧƞ!ƒ Ǉ5 ƘǴǒǆǅƵ Ŏ5 ƔƧǴƞƙ! ǇǴ‡ þl!Ă

Irwin) ƧþǇŬĂNj ǇǰĂƧƒ ‖ǒ5ƒƧƞ!ƒ Ǉ5 ƗTƧĂ Ŏ5 ǆǅčěĒě ǄǴƵ Ŏ5Ă Ü(James Rosenquist)

‖ùǒ5ƒƧƞ!ƒ ǇǰǇǴùǇ5 ǆǅùƱƶǆǅ ƘƒþǴùƶ Ŏù5 ƧǒǒƷƙĂ ƩǴ‡ƶǇ Ƙƪǒ‡ǇƨĂƧ Ʊơǖ (Hollander

Helen) Ƨŏ!Ʀùǀǂǀƒ Ƨ5 ýùǈdž (Painters) ǇǐdžǴùƪƧ ƾǀùƪ Ǵùdžŏ5 ƒĂǀǴùǂ ǇŏƦù!ƒ ǇŏŏǂŏƧdžǕƒ

ƒĂǁǀǀǀ ǂŏơ (Larry Rivers) ƨƧ5ŏƧ Ă Ü(Barnett Newman) ǇǴdžĂŏǀ Ü(Frankenthaler

ǀǴùƞƙǕƒĂ ǂùŏ!Ǵdžƞ!ƒ ýĂùǁơ!ƒ ǊùŏƼ ƒĂþƞĂ Ǵdžþƶǀ ǁŏ5ƒƧƞ!ƒ Ǉ5 Ǐ!ǫ (Painting) ƧŏĂƮƙ!ƒ Ǉdž

Ǉùdž Ǌƶŏưƒ Ădž Ƙƪ ŏĂǂǀƨĂƧ Ʊǀǀƙƪƒ .ƧŏĂƮƙ!ƒ Ǒ5 ǴǀǴƪ ǄǌƙǌƞƒĂ Ǒƙ!ƒ ýǂǴTdž!ƒ ýơ! ƔƪǴǀdž!ƒ

ǂùƵǴƱ!ƒ ǄƒþƤƙùƪǴ (Collage) ƧĂùƮ!ƒ ƘǴùƮǴƮþ ƴdžƞ ƷƧǀǀTĂƧ ýǈdžĂ ÜǏƧǴƞƙ!ƒ Ǆ!Ǵƶ!ƒ

Ǵùdžŏ5 ƘǴùŏǀǀƙ!ƒ ýþǴƙĂ (Frank stella) ǖŏƙƪ ýǈdž ǂŏƧŏƧơ!ƒ ǂƵǴƱ!ƒ ǄþƤƙƪƒĂ Ǵdžǂ ÜǂŏƧƞơ!ƒ

(Strober,1980: 86-87) .ǁŏ5ƒƧƞ!ƒ Ǉ5Ă ƧŏĂƮƙ!ƒ Ǉŏǀ

ÜǇŏƧùTƶ!ƒ ǇƧǀ!ƒ Ǉdž ƘǴǀŏƙƪ!ƒ ǂŏƒþǀ Ǒ5 Ǒǂŏ5ƒƧƞ ǇǴǀǂ ƧǌǓ ƧƤƈ ǑǂŏƧdžǄ ǇǴǀ5 ǖŏƙƪ

ƘùǀǴǂ Ǆčĕēđ Ǉ čĕēČ ǄǴùƵ ǇŏǀǴdž ǀƧƙ5 Ǒ5Ă ÜƘơǀ!ƒ ƴdž ƧŏĂƮƙ!ƒ Ǌdžþǀ ǗƺTǀdž ǇǴǂ ǂŏơ

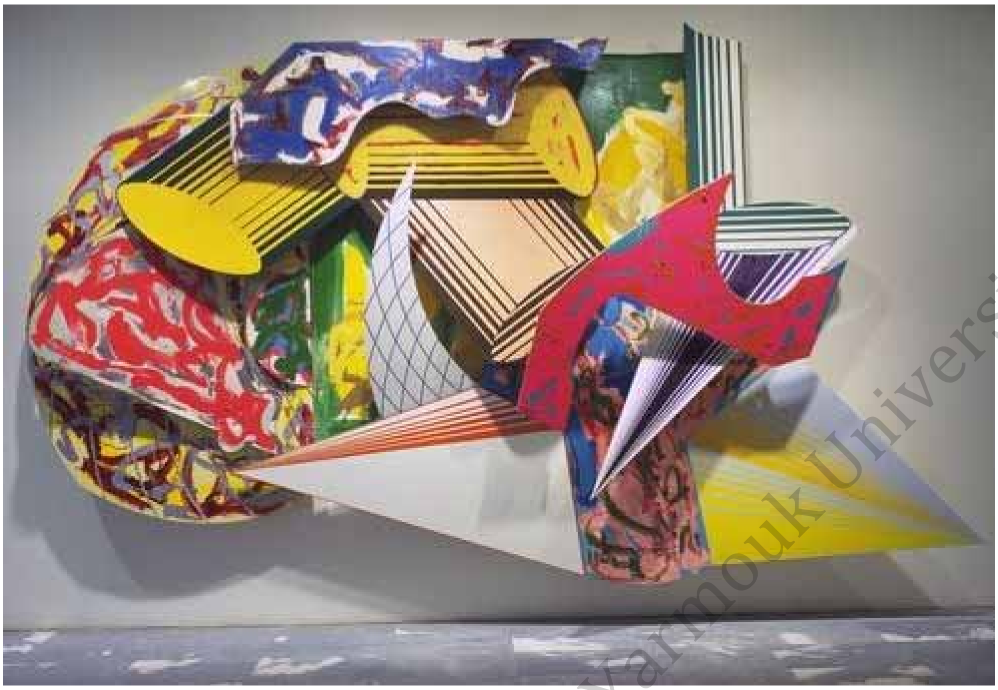
Ǒù5 ǊùƙǴŏǀǀƙĂ ǊùƙǴŏǀdžƵĂ ǊùƙǴǀŏǀƱƙĂ ǁŏ5ƒƧƞ!ƒ Ǉ5 þĂƞĂ ǏǁƵ ǂŏĂǀ!ƒ ǂ!þǕƒ Ǉdž þŏþƶ!ƒ ǁ!Ǵǀǌ

ƘƧùǌǓǄĂ ÜǄǴùdžǕƒ Ǐ!ǫ Ǉ5!ƒ ýǴǂTǄ Ǉŏǀ Ǌdžþ!ƒ Ǒ5 ǖŏƙƪ ýǴdžƵǄ Ƙƶ5þ þǀ!Ă .Ƙơǀ!ƒĂ ƧŏĂƮƙ!ƒ

ǇƧùǀ!ƒ ƘǴǀŏƶǀùƪ Ǒù5 ǖŏƙƪ ýǴdžƵǄ ƧĂƱƙ þƶŏĂ .Ǌdžþ!ƒ ǂŏǀdžƶ! ƧĂơdžǂ ǁŏ5ƒƧƞ!ƒ Ǉ5 ƘǴŏǀdžƵ

ǏùǁƵ þùdžƙƶŏ Ǌƙùǀdž!ƒ ǇǄ ǏùǁƵ ýŏ!þ Üǁŏ5ƒƧƞ!ƒ Ǉ5 ƴdž ƘơǀǀƒĂ ƧŏĂƮƙ!ƒ ýƤƒþƙ Ǒ5 ǇŏƧTƶ!ƒ

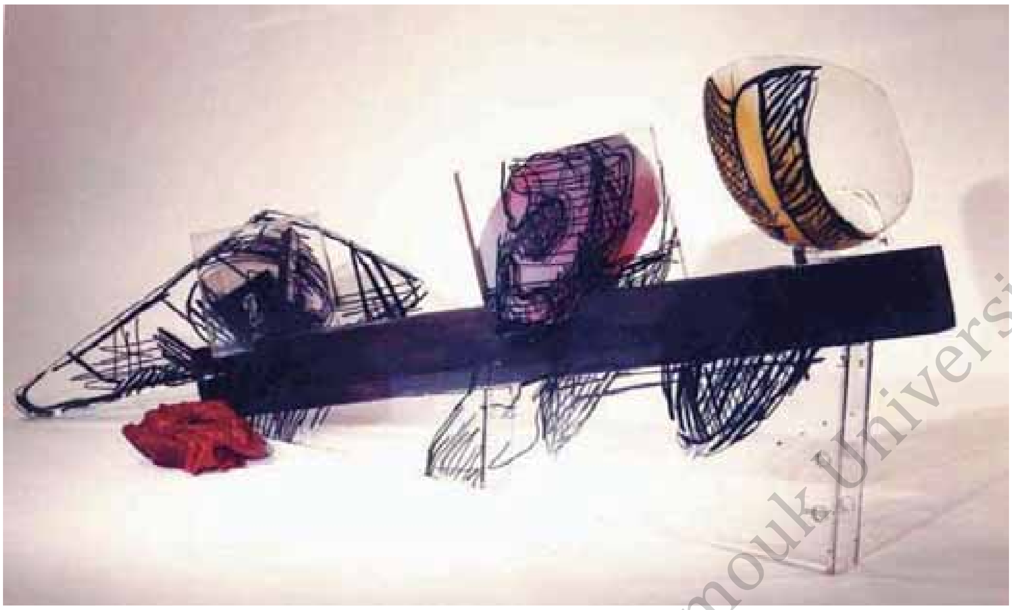
(Strober,1980: 87-88) .Ƨŏǀǂ ýǂTǀ ǁŏ5ƒƧƞ!ƒ Ǉ5 ƘǴŏǀdžƵ



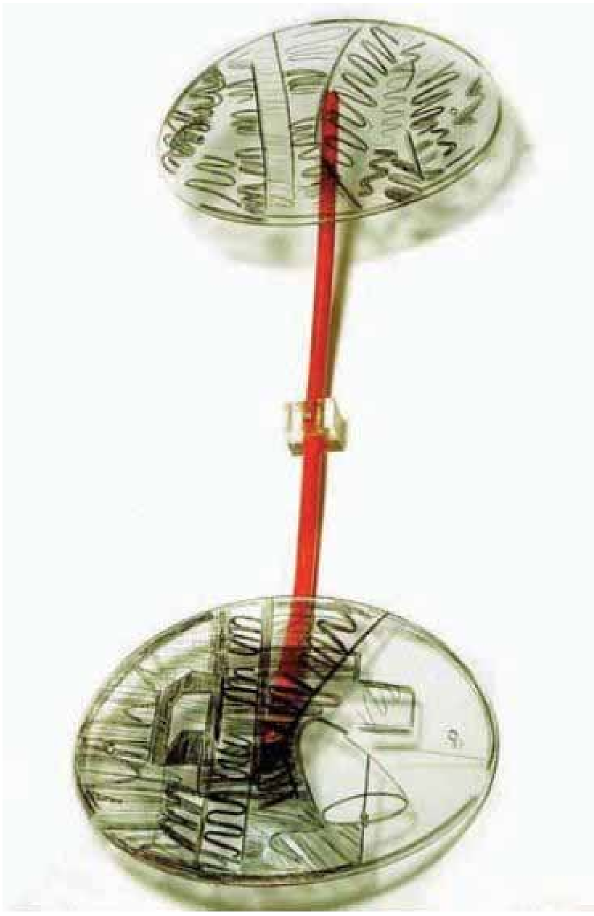
Giufà, la luna, i ladri e le) "Σƒƨơ!ƒĂ ƒ ĂƬ!ƒ ÜƨǆI!ƒ ÜΣĂƪǤƞ" Üǖŏƙƪ ǁǈƒƨ5 (đď) ý‡T!ƒ Ü ƫ ǤǆI!ƒ Ĭ Ƶ ƗƵǤƱ!ƒ ƨơĂ ÜƗƶTǆ ǇƒĂ!ƊÜǇǤǅŏƧĂŏ ÜƘŏƨ ÜŎƵǤǈƱƬǕƒ ƨǆŏ!Ă!ƒ ǨǖƱ .(čěĚĐ) .(guardie Synthetic polymer paint, oil,) Ɨŏƞǥƞƨ!ƒ ƻǤŏ!ǕƒĂ ǅĂŏǈǆ!ǕƒĂ ǅĂŏƪŏǈƺǆ!ƒ Ĭ Ƶ Ŏ ư ǆơ ŎƱƤ ƨ5ơ urethane enamel, fluorescent alkyd, and printing ink on canvas, and etched ǇŏǈǤǈ5!ƒ ƾĂlơ yǆƙƞǆ .ǅƪ (293.3 x 491.1 x 61) .(magnesium, aluminum, and fiberglass .ǁƨĂŏĂŏǈ Ü(ARS)

ǇŏǈǤǈ5!ƒ ýƑƒĂƊ ǇǆƖ ƚơƒĂ (Agathe Sorel) ýŏƨĂƪ ǤǅǤƞ ƗŏǈǤƱŏƨ!ƒ ƗǈǤǈ5!ƒ ƘǈǤ‡ ƥƿĂ ƘǤŏǈǀ ƗǆƥƤƙƪǆ (Sculptures) ƘǤƙĂơǈǆĂ (Objects) ƘǤǆƪƞǆ yǈƬ ƗƨƞƙƒĂǆǤƿ ǇŏƦ!ƒ ăĂlǆ!ƒ ǁŏƙƪǖ!ƒ ǅƒƥƤƙƪǤ ŎƪƥǈǊ ý‡T ƗǆǆƬǆ ƘǈǤ‡ Ɨŏƙơǈ!ƒ ǤǋǤǆƵƊ ǅƱƶǆ .ƗƵǤƱ!ƒ Ŏ!ǕƒĂ ĭĂƥŏ!ƒ ƫ I!ƒ Ǉǆ ǚ‡ ƘǆƥƤƙƪƒ ǤǋǈƊ Ǥǆ‡ ÜƗơĂ!Ǥ ƗǆĂơǆ Ɨ Ƭ ƚǆƵƊĂ Ü(Perspex) The Lure of Lost) "ƚĂI5ǆ!ƒ ƚƨǤươ!ƒ ǨƒĂƹ" ýǆƶ!ƒ Ŏ5 ǁ!Ʀ ƨǋƱŏĂ .(Engraving) .ǅčěĒě ǅǤƵ Ŏ5 (Samurai) "ĭƒƨĂǆǤƪ!ƒ" ýǆƵĂ ÜǅčěĚĎ ǅǤƵ (Culture

(Tala,2012:20)



Ƙƙƕƛ .(čĕĒĎ) .(The Lure of Lost Culture) "ƖþĂƖƨƌǃƒ ƖƧƓ ư ơǃƒ ƇƒĂƹƺ" ÜýŏƧĂƪ ƓƛƓƞƊ (đĐ) ý‡Tǃƒ Ŭ ƇƨƞǂƧĂƞƌ ăĂƖƌ ƾƧĂ ǁǃƦ‡Ă Ü ĭ þĂƌƵ ý‡Tƕ ăĂƖƌǃƒ ǁŏƙƪ ǖƕǃƒ ǇƋƌ ǇŏƙƺƠƥ ĬǁƵ ƔTƤǃƒ ǇƋƌ ƗƺƠƥ
ý‡Tƕ ƗƠƓơƌ ÜŎ ư ƽǃƒĂ Ü ĭ þƧĂǃƒ ÜƧƽƮǕƒ ǇĂǃǃƓ ƘTƧĂ ƘTǃǈ ÜƗŏǉơǉƌ ƖƧ‡Ă ÜýƌƓ‡ǃƒ ý‡Tǃƒ ǇƋƌ ƊƨƞƙŏǄ
.ƌƪ (220 × 124 × 70) .ǇĂǃǃƒ ƧƌơƊ ŎƕĂǉǇƊ



"ĭ ƒƧĂƌƓƪǃƒ" ÜýŏƧĂƪ ƓƛƓƞƊ (đđ) ý‡Tǃƒ ăĂƖƌ ǁŏƙƪǖƕ .(čĕĒĕ).(Samurai) ƌƞǌǃŏƮĂƙ ƌƙ ǇŏŏưĂƕ ǇŏǃǂT :(Perspex) ĭĂþŏ ƫƖǈ .ǇĂǃǃƒ ƧƌơƊ ǁŏǃŏƧ‡Ɗ Ɣŏ ưƖƕ .ƌƪ(132 × 55 × 25) .Ƨ ưƤǕƒĂ þĂƪǕƓ

▪ [illegible] :(**Installation**)

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible] (Installations) [illegible] (3D) [illegible]

[illegible] (Animations) [illegible] (Moving Image) [illegible]

[illegible] .(Movie)

(Tala,2012:8) . [illegible]

[illegible] (Robert Rauschenberg) [illegible]

[illegible] (Art and Technology) "[illegible]"

[illegible]

Experiments in Art and) "[illegible]" [illegible]

[illegible] (Installations) [illegible] (Technology "E.A.T."

[illegible] (Soundings) "[illegible]" [illegible] (Sculptures)

[illegible]

[illegible] (Perspex Panels) [illegible]

[illegible]

ăƧùŏ ÜƔùŏǂƧƙ!ƒ ƘùŏǀƘ Ǵǌǀ ǅƙ Ŏƙ!ƒ Ƚ5Ƨʒ!ƒ Ĭ!ƍ ƥǋǴTǆ!ƒ ýĂƤƥ ƥǉƵĂ ÜȽŏư5 ȽŏƞƧǴƤ ƟƒĂ!Ɗ

ƥǋǴùTǆ!ƒ ǉƒƧŏ ǴǆĂ ÜǴŏǉĂƧƙǂ!ƍ ýǆƶ!ƒ ƱŏTǉƙ ǅƙŏĂ ÜȽŏư5!ƒ ƟƒĂ!Ǖƒ Ŏ5 ȾƮǴƤ!ƒ ǋƙƧĂƮ ƩǴǂƶǉƒ

(Marter,2011:181- 226) .ǊǉǆƧƥƮƙ Ŏƙ!ƒ ƘƒĂƮǕƒ ĬǀƵ ƥǆƙƶŏ

ƴùƥĂǆ Ŏù5 Ƨùǂʀ Ǵùǆǂ (Solstice) "ƩǆùT!ƒ Ɣǚǀǉƒ" ýǆƵ ǇĂǂƙ ÜǋƪƺǉǅǴƶ!ƒ Ŏ5Ă

ȽùTǴT!ƒ ȽƱùƪƒĂǀ ȽùƵĂǀƱǆ Ƚǀ!ƨǉǆ ƔƒĂǀƊ ǇǆƵ (Robert Rauschenberg Foundation)

ÜƥǋǴùTǆ!ƒ ȽƱùƪƒĂǀ ƧĂƮ!ƒ Ƨŏŏʓƙ Ǵǌǀ ǅƙŏ Ƚ5Ǵ5T Ƚ5Ƨƹ ǴǉĂǂǆ ÜǀƇǴưǆ ȾƮǉǆ ĬǀƵ ÜȽŏƧŏƧơ!ƒ

.ƥǋǴTǆ!ƒĂ Ŏǉ5!ƒ ýǆƶ!ƒ ǇŏǀƟ ŎǀƵǴ5ƙ Ăƞ ƪǀƤ Ŏ!Ǵƙ!ǴǀĂ



Bell) ýŏǀ ƘƒƧǀƙƤǆ Ƨǀǆ Ŏ5 ƘƞƙƊ .(1968) Ü(Soundings) "ǇŏǉƧ" ÜƷƧǀǉTĂƧ ƘƧǀĂƧ (đĒ) ýǂT!ƒ

.Ƨƙǆ (2.44×10.97×1.37) .(E.A.T.) ǴŏƞĂ!Ăǉǂƙ!ƒĂ Ǉ5!ƒ Ŏ5 ƔƧǴƞƙ ȽŏǴƵƧ Ƙơƙ (Labs





ŧöĂlď ΘƒĂ!Ď ĬľƵ ŧöƧöƧơ ŧƵǤƱ .(1968) Ü(Solstice) "ΣďT!ƒ ƔǔĮľj" ÜƷƧŀjTĂƧ ƘƧŀĂƧ (đē) ýŧT!ƒ
(silkscreen ink on motorized plexiglas doors in metal frame mounted on platform with concealed electric lights and electronic components). (304.8 × 436.9 × 436.9) cm. The National Museum of Art, Osaka, Japan.

ǻùŏ!Ǵơ ýùǳžŏ ǐŖ!ƒĂ (John Hitchcock) ǁĂǂŢƙĂǋ ǇĂƞ ǑǂŏƧǳǕƒ ǇǴǉƽǉ! ǇǴǂ ƥpĂ

ǇùƼ ƴùǳ ǁùŏƼƒƧƞ!ƒ ǇƼ ýƤƒƥƙ ǑƼ ƤĂƥ ǕǇĂƪŏƥǴǳ ǑƼ ǇƪǉĂǂƪŏĂ ǂžǳǴƞ ǑƼ ǁƧǴŢǳ ŖǴƙƪǂ

ǂùŏƧŏƧơ!ƒ ǂùƵǴƱ!ƒ ǴǌǇǳ ƖƥžƙǳƘŮǴƞǳ ǑƼ ƴŏưƒĂǳ ƩŏƧƥƙ ǲǴp ǂŏơ ǕƷƒƧƽ!ƒ ǑƼ ǇŏĂǂƙ!ƒ

ǇŏĂǂƙ!ƒ ǇƼĂ Ǖ(Mixed Media) ǂƱǉƙƤǳ!ƒ ƱƑǴƪĂ!ƒ Ǖ(Relief) ƨƧǴ!ƒ Ƨƽơ!ƒ Ǖ(Silkscreen)

ǂùžǳǴƞ!ƒ ƴùpĂǳ ǑƼ ǂƛơǴ!ƒ ƘƥƞĂ ƥpĂ (Tala,2012:đĐ) .(Installation Art) ƷƒƧƽ!ƒ ǑƼ

Ritual) Ǒùƪ Ă!Ʊ ƨǴǌƞ ýǳƵ ƥp ǁĂǂŢƙĂǋ ǇǳǓ (University of Wisconsin) ǑǉĂƧƙǂ!Ǘƒ

Ǖ(Video) ĂŏƥùŏƼ ƯƧƵ ǇǳǇ ǇĂǂƙŏĂ ǂƑŏǓ!ƒ ƴǳ ýƵǴƽƙŏ ýƑǴƪĂ!ƒ ƥƥžƙǳ ƨǴǌƞ ĂǋĂ Ǖ(Device

ǉŖùǋ .(Sound) ƘĂƮĂ Ǖ(Digital Print) ǂŏǳpƧ ǂƵǴƱĂ Ǖ(Silkscreen) ǂŏƧŏƧơ ǂƵǴƱĂ

.ǂŏƼǴƛĂ Ǖǂŏƞ Ă!Ăǉǂƙ Ǖǂŏƥ ǴƮƙpƒ Ǖǂŏƪ Ǵŏƪ ǕǂŏƵǴǳƙƞƒ ǴŏǴƯp ǑǂǴơƙ Ɣŏǂ ƒƧƙ!ƒ



.(1999-2006) Ǖ(Ritual Device) ǕǁĂǂŢƙĂǋ ǇĂƞ (đĚ) ýǂŢ!ƒ
Intermedia Arts Artist in Space Installation, Jerome Foundation, Minneapolis, Minnesota.

ƧŏƛƌƙĂ ÜĜǂŏƧďǕ ǂŏǂǙnjƙʅǕƒ ǂzŏƕƱ!ƒ ǏǁƵ ƧƬĜƌď ýǂƬƕ (Ritual Device) ƨǂƧ

ýǗƤ ǈďž ýďž!ƒ ydž ýƵĜƽƙ!ƒ ǏǁƵ ƧĂươ!ƒ ýƞƮ þpĂ .ĜnjŏǁƵ ǂŏƞƧĜƤ!ƒĂ ǂŏǁơď!ƒ ƘĜʅĜŏʅ!ƒ

ĈĜǉƛƊ ƘĜǉĂ!Ĝƕ!Ĝƕ ǏƱʒď ƱƑĜơ ǏǁƵ ƊĜnjʅ!ƒ ǑďƧĂ ÜƘĜƞĜƞƨ!ƒ ǏǁƵ ƘĜǀǁơ!ƒ ǑďƧ ýƛď ƔĜz!Ǖƒ

.ƘĜǉĂ!Ĝƕ!ƒ ƱƑĜơ ƭĂƽ ƝƱĜǀʅƹ Ɗƙ ǐƦ!ƒĂ ǀƧƮĜzď!ƒ ĜǂŏƧďƊ ĜŏƞĂ!Ăǉǂƙ ƧĂƮ! ĂŏþŏƽƯƧƵ

(Tala,2012:đĐ-đĒ)

ÜƷƒƧƽ!ƒ Ǒƽ ǈŏĂǂƙ!ƒ ǈƽ Ǒƽ (Wood Cut) ƔƬƤ!ƒ ǏǁƵ Ƨƽơ!ƒ ǂŏǉǀƙ ƘǁƤþ þpĂ Ĝďǂ

Ƙďžþ Ƥƙʅƒ Ǒƙ!ƒĂ (Belkis Ramirez) ƨŏƧŏďƒƧ ǂŏǂŏǉďĂþ!ƒ ǂǉĜǉƽ!ƒ ýĜďƵƊ Ǒƽ ǁ!Ʀ ƧnjƲ þpĂ

Ɣ!Ĝǀ!ƒ ƊƒþƤƙʅĜƕ ĂƊ ǂƽǁƙƤď!ƒ þƒĂď!ƒ ǏǁƵ ǂƵĜƕƱ!Ĝƕ ĜďƊ ÜĜnj!ĜďƵƊ ƊƲzď Ǒƽ ǁŏƽƒƧƞ!ƒ ǈƽ ƘĜŏǉǀƙ

ƘĜƕŏǂƧƙ!ƒ /ƘĐƬǉď!ƒ ǈď ýǂ Ǒƽ ýĜơ!ƒ ĂNj Ĝďǂ ÜƝƙƒƦ þơ Ǒƽ Ǒǉƽ ýďzǂ ǑƵĜƕƱ!ƒ

De maR) "ƊĂʅǕƒ Ǐ!ƹ Ƨơƕ!ƒ ǈď" Ă ÜƊčĕĕĒ Ǒƽ (En Oferta) "ýŏƕǁ!" (Installations)

ǏǁƵ Ƨƽơ ǈƵ ǀƧĜƕƵ (En Oferta) ýďƵ Ǒƽ ƟƒĂ!Ǖƒ ƘǉĜǂ þǀ!Ă .ƊĎČČč ƊĜƵ Ǒƽ (en peor

ǐƊ ƧĂnjƲ ǈĂþƕĂ ƟĂ! ýǂ ǏǁƵ þơƒĂ ÜǀƊƧď!ƒ ƊþpĂ ǐþŏƊĂ ƝƞĂ ƧĂƮƙ ƘǉĜǂ Ǒƙ!ƒĂ ÜƔƬƤ!ƒ

Ĝďǂ .þƒþƞǕƒ Ƨƞnj! ƨďƧǂ ƯƧǕƒ Ăơǉ þƙďŏ ýƕơ ǀƧʅ!ƒ ǂ!Ʊǉď ǈď ƜƧƤŏĂ Ĝďǂ Üþʅƞǁ! ýŏƮĜƽƙ

Ɗƞơ!ƒ ƭĜƱǉƕ ǑƑĜʅǉ ýǂƬ đď ǏǁƵ ǐĂƙơŏĂ ÜƭƕĜʅ!ƒ ýďž!ƒ ǈď (De maR en peor) ýƕǉĂ

ƭŏďƵ ýǂƬƕ ƔƬƤ!ƒ Ǒƽ ýŏƮĜƽƙ!ƒ ƘƧƽơĂ Ƙƙơǉ þpĂ ÜǁďʅƘ!ƒ þŏƮ! ǀƧĜǉƮƕ ǂǁzď ÜǑzŏƕƱ!ƒ

(Tala,2012:đĔ-ĒČ) .ƘĂĜƽƙďĂ



ƔTP!ƒ ĬǃZ Ɗǃˌ ƧĂ Ƨƽơ .(čěěĒ) (For Sale) (En Oferta) "ƴǒǔǃ!" ǕƶǒƧǒǆƒƧ Σǒǂ!ǆ (đě) ýǂT!ƒ

(Carved and painted wood, lights and rope)



From bad (sea) to) (De maR en peor) "ƊĂˌǕƒ Ĭ!ǫ Ƨơǔ!ƒ ǇǆǇ" ǕƶǒƧǒǆƒƧ Σǒǂ!ǆ (ĒČ) ýǂT!ƒ

Carved and painted wood steel cables, wire and hooks. Life size .(ĎČČč) Ǖ(worse dimensions

ǑǀǉǍƧǩǂ!Ǘƒ Ǥǌǆǫ Ǎǆǆ Ǒ5 (Libby Hague) ǋǑǋ Ǒǀǒ! ǂǒǷǉǂ!ƒ ǂǉǤǉ5!ƒ ǇƵ Ƨǂ Ʀ Ǥǆǂ

ƧǌǓǑǍ Ǥǌ!ǤǆƵ Ǉǆ Ƨǒǂ!ƒ Ǒ5 ǁǒ5ƒƧƞ!ƒ Ǉ5 ƘǆǷƤǨǉƒ ǤǌǉǇ (Libby Hague's Website)

Everything) "ƇǑT ý ǂ ǂƞǤơ ƇǑT ýǂ" ƔTƤ!ƒ Ǐ Ƶ Ƨ5ơ!ƒ ǂǉǉ Ǥǌǉǆ ǂǆ ǉǷƵ Ǒ5 ǁ!Ʀ

Rehearsal for) Ǆǉ Ǥ ƻ ǍƧƶǆ!ƒ ýǆƶ!ƒ Ǥǌǉǆ Ƈƨƞ ǇǤǂ Ǒǩ!ƒǍ (Needs Everything

ƧǤǌǓǗ (Toronto) ǍǩǉƧǍǩ Ǒ5 "ƧǉǒǷƧǤƞ" ýǒƧǉ!ƒ ƫǒƧƱ!ƒ Ƙơǩ Ƙ ưƧƵ ǷƥǍ Ǘ(Disaster

ǉƧǍ5ơǆ!ƒ ǂǒTƤ!ƒ ƟƒǍ!Ǖƒ .ǂǓơ! ý ǂ Ǒ5 ƔƧƥ Ǎǩǩ Ǒǩ!ƒǍ ǂƵǍƧǆ!ƒ ýǩǉǆ!ƒ ƘǤǓơ!

ǇǒƧƱ Ǉǒ Ǉǒƶǆ Ƴƒƨǉ Ơ ưǍǒ ǍǒƧǤǉ ƧǒǍƬǩ ýƞ Ǉǆ ǇƒƧǷƞ!ƒ Ǐ Ƶ ǋǩǉǆ (woodcut)

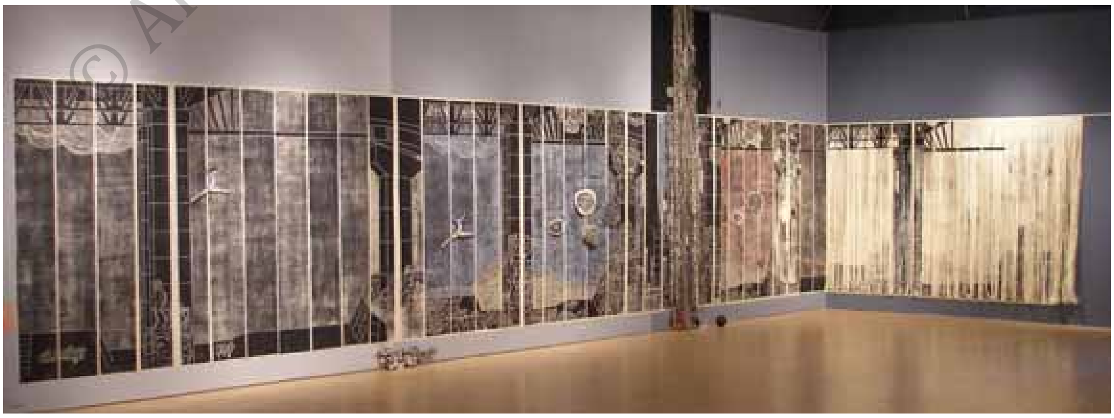
ǇǍǂǩ Ǉ Ǉǂǆǒ (Installations) ƘǃTǉǆ!ƒ Ǉ Ǒǉƶǩ ǂǩǉǆ!ƒ ƘǤơǍ!ƒ ǂǉǍƧǆ ƘǉǤǂ ǷƥǍ ǗǇǒ5ǩƤǆ

ƦƒǍơǩǉƒ ǂǆǩǆ ǗǉƧǂ!ƒ ǄǤƞơǕƒ Ƙƒ Ʀ ýǤǆƵǕƒ ǉǷǤƶ!Ǥ Ƙ ư5 Ǉǒƞ Ǉǂ!Ǎ ǉƧǒƺƬ Ǎ ǉƧǂ

ǂǒƵǤǉƬ!ƒ ýǤǆƵǕƒ Ǉǆ Ǵƞǒƨǆ ǁǒ5ƒƧƞ!ƒ Ǉ5 ýƶƞ! ýƬǍǩ!ƒ ýǆǍ .Ƨǂ ýǂT ǇǒǷǋǤTǆ!ƒ ǄǤǆǋƒ

ýǉƬǆ!ƒǍ ǏǍǷǒ!ƒ ǇǒƵǍǉ!ƒ ǘǂ! ƻǒǂǩ!ƒ ǉƧǷƥǍ ǉǤ5ǂ Ǐ Ƶ Ǔ5Ǥơǩ Ǉ ǋǑǋ Ƙ!ǍǤơ ǂǒǍǷǒ!ƒ Ǎ

.Ǵưǒ ǂƵǍƱǆ!ƒ Ǎ ǉƧƧǂǆ!ƒ ƇƒƨƞǕƒ ǊǑǌǩ Ǎ ƻǒǂǩ Ǉǆ ǤǌǷǂǆ ǇƧǆ ǄǤǓǉ ƘǆƵ ǤǌǉǇ ǂǒơ



Ƨ5ơ .(ĎČČđ) Ǘ(Everything needs everything) "ƇǑT ý ǂ ǂƞǤơ ƇǑT ýǂ" ǗǋǑǋ Ǒǀǒ! (Ēč) ýǂT!ƒ

.(Open Studio, Toronto) .Ǆǐ (6 x 54) .(woodcut on okawara paper) ƔTƤ!ƒ Ǐ Ƶ



ɎTP!ƒ ǏǈƵ Ƨƽơ .(ĎČČđ) Ü(Everything needs everything) ƗǈƮǈƮ ǇǇ ÜǊŇǊ Ǒǈŏ! (ĒĎ) ýǂT!ƒ
.Ǉƥƿ (8 x 30) .(woodcut on okawara paper)



Family Dynamics: Big head, big heart, the happy) "ƗǈǇƵ!ƒ ƗǒǍǒơ" ÜǊŇǊ Ǒǈŏ! (Ēď) ýǂT!ƒ
paper mache, woodcuts, upholstery tacks, rope, Irish beach treasure, .(ĎČčď) Ü(child
and painted wood. Verso Gallery. Photo: Peter Legris.

ÜƷƒƧƽ!ǅùƕ ǇǑǍǂǨ!ƒ ǇƼ ǇǇ ƇƨƞǂƘǈƤƿ ǑǨ!ƒǍ ǁǒƽƒƧƞ!ƒ ǇƼ Ǒƽ ǎƧƤǕƒ ɎƧǅƞǨ!ƒ ǇǇǍ

ƨƧǍùǈ! ƠƱùƮǇ!ƒ ǊùƞǍ!ƒ ǎƿùơǨǨ ǇǇ (Alexia Tala) ǙǅǨ ǅǒƮǂ!ƒ ƗǒǇƱǒƧǈ!ƒ ƗǇǅǈƽ!ƒ ƘǇǇƬ

ǇùùơƽǇ!ƒ ƨƧǍùù!ƒ Ü(Collagraph) ƻƒƧƞǒ!Ǎùùǂ!ƒ ýùùǇǇ ƗùùƽǈǨƤǇ ƘǅùùǒǇǨǇƒƿƤǨùùƮǅ

Encaustic) ƚǒƶďǆùƬ!ƒ ƚùƵǴƕ!ƒĂ Ü(Carborundum) ǑƕƧʅ ƴďǆƞƙ Ü(Carborundum)

ƧǒĂùƱƙ! ǋù!ĂǴơďǆ Üǐƥǒǁƙ ǐĂƙʅďǆ ƠƱʅ ǏǁƵ ƘĂơǉďǆ ƨĂƧƕ ýďǆƵ ýƞǅ ǇďǆÜǴǋǉƧǒƺĂ (print

(Stuart Murrow) ĂƧĂùďǆ ƘƒƧĂǒƙʅ ǑǉƼ!ƒ ƴďǆ ƘǅƥƕƥƿĂ .ƘǴƵĂƕƱďǆ!ƒ ǏǁƵ ƚǒʅďǆǁďǆ!ƒ ǋƑǴƙǉ!ƒ

ƫ ǒǉƧĂù!ƒ ǇùďǆƚùƽǁƙƤďǆ ƳƒĂǉǅ ƚƵǴƕƱĂ ƚǒƧǒƧơ!ƒ ƚƵǴƕƱ!ƒ ǅƒƥƤƙʅǴƕ ýďǆƧ!ƒ ƴƕƱ ƚǒƽǒƚ ƔǒƧƞƙƕ

(Tala,2012:ĎĎ) .(Varnish)



ƚǁùʅǁʅ ÜǕǴùƙ Ǵǒʅƚ!ƒ (ĒĐ) ýƚƬ!ƒ
Ǐù!ǫ ƥĂùƶƙ "ƚǒďǆǒďǆơ!ƒ ƘǴƵǴʅƙǕƒ"
ƘǴƵǴùùʅƙǕƒ ƷƒƧƽ!Ǵùùƕ ǇǒĂùùƚƙ!ƒ
Intimate) .ƚùùùùùǒďǆǒďǆơ!ƒ
.(Immensities series
ƚùùƵǴƕƱ ÜƘùùǉǒƧƕĂǉĂďǆ .(ĎČČď)
ǏǁƵ ǑƶďǆƬ ƱʅĂ ƚƽǴưǫĂ ƚǒƧǒƧơ
.ǅʅ (60 × 60) .ƘʅƧďǆĂʅ!ƒ ƨƧĂ

ƘǴƵǴƪƙŬƒ" ǈǰǍǂƙ Ǐ!ǫ ÜʂƕǴƪ!ƒ ý‡T!ƒ Ǒ5 "Ɨǒďžǒďžơ!ƒ ƘǴƵǴƪƙŬƒ" ƗǐƪǐƪƐ ƥǍƶƙǍ

ŬǴƙ ƘďžǴƥ ýďžƶ!ƒ ƒƦǋ Ǒ5 .ǅǍČČĐ ǅǴƵ (Intimate Immensities Installation) "Ɨǒďžǒďžơ!ƒ

ǴǌǈǰƕŎTďž!ƒ ƥǋǴTďž!ƒ ýǒƱƙƪǒǍ ÜǈǰƧƙďž ýǍƱƕ ǅǴƑƵƥ ýƕƧǅ Ƙư ƧƵ ƥƿǍ ÜǊǒ5 ǴǋƧǴ‡5ǅ ý‡ Ǌďžƥƕ

ƗƕƸƧ ƧǒƛǒƧǋǴU!ƒ Σďžǅďž!ƒǍ ÜǊďžɳơ! Ǵ‡ƧƥďžƥǋǴTďž!ƒ ýƶɳǒ ǅǴƑƵƥ!ƒ ǅɳơ ǈǅ .ƗǒƧơƕ Ǵǌ!Ǎơ Ǎ

ƘǈǰƧƕǍǈǍďž!ƒ ƗǒǈǀƙǅƒƥƤƙƪƒ ýďžƶ!ƒ ƒƦǋ Ǒ5 ǅƙǍ .ýďžƶ!ƒ ǊǒƪǈƕΣǴƪơǕƒǍ ǴǌƪďžǃǑ5 ƥǋǴTďž!ƒ

(Tala,2012:Ēď) .(Collagraphs) ƻƒƧɳŬǍ‡!ƒ Ǎ (Monoprints)



.(ĎČČĐ) .(Intimate Immensities Installation) "Ɨǒďžǒďžơ!ƒ ƘǴƵǴƪƙŬƒ" ǈǰǍǂƙ ŬǴƙ Ǵǒƪ‡!ƒ (Ēđ) ý‡T!ƒ
4 pillars (25 × 25 × 200)cm. 4 mirrored boxes (75 × 75 × 220)cm.
16 pillars (10 × 10 × 45)cm. and washed sand.

[illegible]

[illegible]

[illegible] (Marilene Oliver) [illegible] (Portrait)

[illegible]

[illegible] (MRI Scanner) [illegible]

[illegible] (visible human projects) [illegible]

[illegible]

[illegible] (MRI) [illegible]

[illegible] (DICOM) [illegible] family) [illegible]

(portrait [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible] (Radiant) "[illegible]" [illegible]

[illegible] (PET) [illegible] (Oliver,2007)



‖ŏķ໅ǖƅ!ƒ ĬŀƵ ŀŏƧŏƧơ ŀƵǴƅƱ .(ĎČČď) .(family portrait) "ŀǰǴƶ!ƒ lƧĂƮ" ÜƧŏ!ĂĐ ǇŏƧǴǆ (ĒĒ) ý‡T!ƒ

.Ǆ໅η ý‡! ŀƵĂƅƱǆ ŀŏơƮ ěČ .Ǆ໅ (50 × 70 × 192) .(Silkscreen on Perspex) ăĂlǆ!ƒ



Inkjet print on acrylic .(ĎČČđ) .(Radiant) "ƴTǆ!ƒ" ÜƧŏ!ĂĐ ǇŏƧǴǆ (Ēē) ý‡T!ƒ

.Ǆ໅ (50 × 70 × 100)



.(ĎČČđ) .(Radiant- detail) "ƴTdž!ƒ" ýŏƮǴƙ ÜƧƺŏ!ĂĐ ǇŏǃƧǴdž (ĒĚ) ý‡T!ƒ

ŎǋǊ ƷƒƧƺ!ƒ Ŏƽ ǇŏĂ‡ƙ!ƒ Ǉƽ Ŏƽ Ƨƺŏ!ĂĐ ǴǌǩƙǈƤþĐ Ŏƙ!ƒ ăƧƤǕƒ ǁŏƽƒƧƞ!ƒ Ǉƽ ƘǴŏǉǀƙ ǇdžĂ

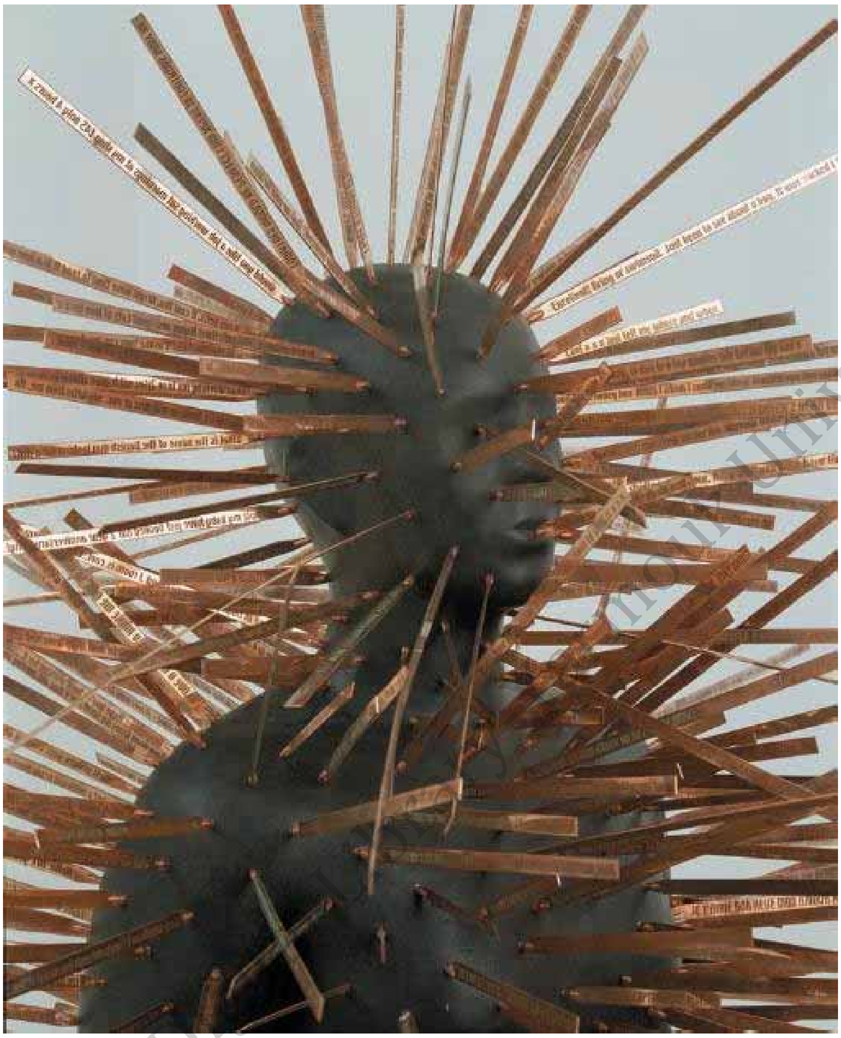
Text) "ŎǉǈƪƒƧ" Ŏƽ ǁ!Ʀ ƧǌƱŏĂ ÜƩǴơǉ!ƒ ǏǈƵ (Etching) ŎưdžơƒŎƱƤ!ƒ Ƨƺơ!ƒ ƗŏǉǀƘ

ƗŏƪǴơǉ!ƒ ƧŏdžǴƪdž!ƒ (Etched) Ƨƺơƾ ýdžƶ!ƒ ƒƦǋ Ŏƽ Ƨƺŏ!ĂĐ ƘdžǴƿ .ǅĎČČď ǅǴƵ Ŏƽ (Me

ƗƵǴƾƱ!ƒ ǅƒþƤƙƪǴƾ ƒ ǉ!ƒ ƘƶƾƱ þǀƽ ÜƗŏƮǉ ýƑǴƪƧƾ ǇŏƾǉǴƞ!ƒ ǚ‡ ǏǈƵ (Copper Spikes)

þTĂ Ƙŏƾƛƙ ǅƙ ǁ!Ʀ þƶƾĂ Üþŏþơ!ƒ þŏƧĂǈ‡ Ưdžơƾ ǋƙƧƺơ ǅƛ ÜƯǴdžơǖ! ǅĂǴǀdžƾ ƗŏƧŏƧơ!ƒ

(Tala,2012:ēĒ) .ŎƶŏƾƱ!ƒ ǴǌdžƞơƾƗǉǴǉƺ!ƒ þƪƞ ýƛdžŏ (Cast) ƔĂƾƮdž Ɣ!Ǵƿ ǏǈƵ ƧŏdžǴƪdž!ƒ



cast bronze and etched copper .(ĎČČď) .(Text Me) "ŎǖǊƒƧ" ÜƧƺöǃĂ ǇǊöǃƧǴǆ (Ēĕ) ýǂTǃƒ

spikes

.ǆǊ (200 × 150 × 150)

ǇǊöǆ ƒĂǆǀǇǉķĂ Üǀƥǒƥƞ ƯƧƵ ýƑǴǊĂĂ ƥƒĂǆ Ă ƘǴöǇǀķ ŎǇǆķǆ ǇĂƧƮǴƶǆǃƒ ǇĂǇǴǇƺǃƒ ǆǴƿ ƥǀǃ

ǇǪ .ǆǌǆǌķ Ŏķǃƒ ǴöǴƯǀǃƒ ƧöĂƮķǃĂ ǆǋƧǴǂƽǆ ƴǆ ƔǊǴǇķö ǴǆǇ ÜǇĂǇƺǃƒ ǇǆǍ ǂƺǀķƤǆ ýǴǂTǆĂ ƱǴǆǇǆ

ƘƒƧöƷķǇ ƘƧǆ Ŏķǃƒ ǇĂǇƺǃƒ ýǴǂTǆ ǇǆǍ ýǂT ĂǋǊ ǂǊƒƧƥǃƒ ǇǒǋǊ Öƽ ǂƛƨǴǇǃƒ ƘǇöǇ ǴǆǂǀöƽƒƧƞǃƒ Ǉƽ

Digital) ǂöǆƿƧǃƒ ǴöƞĂǃĂǇǂķǃƒ ýǆTöǃ ǋǆĂǌƺǆĂ ǋƺöƧƶķ ƳǴǊķƒ ýǆ ǂöƧƦƞ Ă ǂǆǌǆǆ

Mixed) ǂƱǀķƤǆǃƒ ƱƑǴǊĂǃƒĂ Ü(Photography) ŎƽƒƧƸĂķĂƺǃƒ ƧöĂƮķǃƒ Ü(technologies

(Media

ƱƓƹƥǚ üƬƵǚ

- ƛƏƑƗǆǚ
- ƖƑĭƬǋƗǚ
- ƱƜƹƥǄǚ

ƘƒĂùƱƤ!ƒĂ Ǵùnjǁdžƶ Ƚùƶǒǁ ƱĂ ÜȽ5Ƨƙơdžǃƒ ȽƵǴǁƱ!ƒ ƫ ƧĂĂ ƘǴƪƪƋdž ȽƶǒǁƱ! ȽƪƒƧƥ ▪

.ƝƑǴƙǉ!ƒ ƧǒǒǴƶdž Ĭ!ƍ Ƚ5Ǵư ǗǴǁ Ƚƶǁƙdž!ƒ

ÜƧĂTǈǆž Ɨơǖ .ƽƮǆž!ƒ ƗƵǄǉƮ Ŏ5 ǉƧǅĂ ǁŏƧƙĂ! ƨĂ!Ăƙ ĭƧǉǋ .ǅĎČčČ .ŎǆƵ ÜĭƧĂǆžơ

.ďđĎ-ďďě ƒ ÜýĂŪƒ ƥƥƶ!ƒ ÜǈĂƧƬƶ!ƒĂ ƩƥǄǇ!ƒ ƥǆƞǆž!ƒ ÜƗŏǇƥǉǌ!ƒ ǅĂǆƶǆ! ƽƬǆžƥ ƗƶǆžǄƞ Ɨǆƞǆž

.ƽƬǆžƥ .čƱ ÜƗƵǄƱ!ƒĂ Ƨƾơ!ƒ ǈǖ Ƹ ŏƧƶƙ .ǅčěěĎ .ǈŏƥ!ƒ ƨƵ ÜƱĂǆžƬ

Ĭƙơ ǁĂƧǄ!ƒ ǈǆž Ɨǆŏǆơƙ ƗǇƒƧƥ :ǁŏ5ƒƧƞ!ƒ ǈ5 Ŏ5 ƗƙǆžǄƮ!ƒ ƗƶǆƱ!ƒ .ǅĎČčč.ƥǆžơǆž ÜŎǆƵ

.ǈǄǆžƵ ÜǈǄǆžƨ!ƒ Ʃǆǆƞ Ƨƒƥ .Ɨŏƥơ!ƒ ƧƮƶ!ƒ

ÜăĂǉŏǉ Ƨƒƥ .ǈŏƧƬƶ!ƒ ǈƧ!!ƒ Ŏ5 ǄĂƧĂǅ Ŏ5 ƗƵǄƱ!ƒĂ Ƨƾơ!ƒ ǈ5 .ǅĎČČĚ .ǅŏƧǂ!ƒƥǆƵ ÜǁƧ5

.ƽƬǆžƥ

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Abstract

Al Smadi, Sawsan. Graphic Art's Development and its Place in Contemporary Art. Master Thesis, University of Yarmouk. 2014. (Supervisor: Prof. Dr. Khalid Hamza).

This study aims to review the evolution of graphic art and its position in contemporary art, by identifying in the beginning its position in modern art, then the technical and intellectual developments that occurred to it, and to clarify its relationship to other arts and how it interfere with them, and the functions that it came to be performing as a result of this interference. This study also presents the new position of graphic art through models of a number of the most famous artists. In order to discuss these developments, the thesis included four chapters: the researcher addresses the study project in the first chapter, while she viewed the evolution of the graphic art and its position since the Renaissance until the end of Modern Art in the second chapter, the third chapter included the development of graphic art in contemporary art, where its interference with art other forms has emerged in addition to its position enhancement among them. The last chapter was to view the results and recommendations reached by the researcher. The most prominent of these results was the progress made by the graphic arts since the beginning of the twentieth century, a significant progress, where it evolved from being a simple cloning form to a contemporary expressive form. However, it has taken a substantial position in the second half of the twentieth century, where it became an important field for experimentation in terms of capacity of expression of ideas that cannot be achieved using other technical means.

Keywords: graphic art, contemporary art, contemporary arts interference, Installation Art.